

Exclusive! Contract screws up public access to SF election files p11

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GUARDIAN

JANUARY 23 - 29, 2008 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 42, NO. 17 • FREE



I screen, you screen

The video issue: A new wave of video-active mutants takes the form from black box to YouTube to white cubes — and beyond p42

Video psycho conductor and Zidane director Douglas Gordon looks out from his installation at the San Francisco Museum of Modern Art.

GUARDIAN PHOTO BY ALEXANDER WARNOW

EDITOR'S NOTES

By Tim Redmond

> tredmond@sfbg.com

There's a January report from the San Francisco Controller's Office that says the city's transportation policy is failing.

It doesn't say that in so many words — that might have gotten some media attention — but the implication is clear.

The report is on the taxicab industry, always a fascinating topic (see "Fixing the Cab Problem," page 15), and it's filled with charts and graphs discussing how much money the cab companies make and how little the drivers make. But in the middle of all of that is a remarkable paragraph that says:

"The resident population in San Francisco appears to be increasing. Since 2000, the Department of Finance reports it has grown by 4.7 percent, or by approximately 0.6 percent per year. Although the Census Bureau believes San Francisco lost population from 2000 to 2005, it too has reported population increase since 2005. Muni trips have slightly declined over the same period — a cumulative negative change of 2.5 percent — while vehicle registrations in San Francisco have increased by 1.5 percent. This suggests that residents may be substituting away from mass transit and into private

CONTINUES ON PAGE 5 >>



EDITORIALS 5

LETTERS 7



NEWS + CULTURE 10

TECHSPLOITATION 19



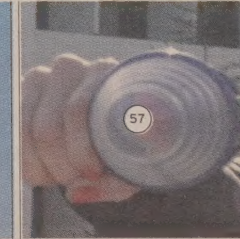
PICKS 20

MUSIC 25



VISUAL ART 42

STAGE 46



FOOD + DRINK 51

FILM 57



CLASSIFIEDS 65

ALT.SEX.COLUMN 66

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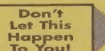
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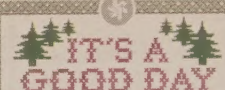
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Be Good, Glen

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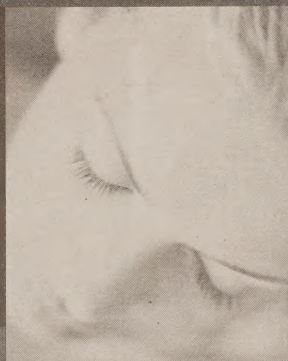
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EDITOR'S NOTES

CONT.,

and personal transport modes."

That reads like, well, a Controller's Office report, but here's the translation: More San Franciscans are driving cars. Fewer are taking Muni. It's not exactly shocking news to anyone who pays attention to traffic patterns in town, but it's a serious indictment of city policy.

The statistics show a couple of things. One is that the city is, indeed, getting richer — generally speaking, wealthier people are more likely to use private cars. Another is that Muni hasn't been performing: all of the national and local data show there's a direct correlation between on-time transit service and ridership (and of course there's a direct, or rather inverse, correlation between the number of people riding Muni and the number of cars on the streets.)

But what it says to me is that city hall doesn't really consider the car glut a top priority.

There is no official city goal to reduce the number of cars in town or the number of car miles traveled or the number of vehicles on the streets. The city Planning Department continues to base its land-use decisions on projections of increased car traffic (which has to be accommodated with more garages). Nobody's calling for a five-year plan to turn the trend around.

It's going to be a big year for transit policy: the city's Transit Effectiveness Study comes out in February, and the report on congestion management should be done in June. Perhaps the supervisors can use that information to create goals, timelines, and programs that will reduce — instead of accommodate — cars on the streets.

I'm part of the problem, and I know it: I drive a car, and I drive it too often. I do it because it's difficult to get my kids to and from school on a bus.

That's one of the tricky parts of this equation (school buses in a city where everyone has choice

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

by TOM TOMORROW



Reject Sklar and Brooks

EDITORIAL Mayor Gavin Newsom's pledge to bring new ideas into his second administration apparently doesn't include public power. Not only has he ousted Susan Leal, the (modestly) pro-public power director of the San Francisco Public Utilities Commission; he's also reappointed to the panel two commissioners who have been Pacific Gas and Electric Co.'s best friends. Ryan Brooks and Dick Sklar can only be rejected if eight members of the Board of Supervisors vote against them, and that's what needs to happen.

For years the PUC has been a less-than-stellar panel dominated by political allies of the mayor, which is crazy: The agency is overseeing a \$4 billion plan to reconstruct the city's entire water system (which requires a certain degree of management). And it's in the middle of a growing move to build a sustainable, environmentally sound power system for the city. The PUC is overseeing San Francisco's move to community

choice aggregation. It's managing the installation of city-owned power plants. And it could be involved in a long list of renewable-power projects, from wave generation to solar.

That last thing the city needs is PUC commissioners who are opposed to (or weak on) moving into the energy business.

Unfortunately, Sklar (who served as ambassador to the United Nations under Bill Clinton) and Brooks (a vice president of Viacom Outdoor) have shown such reluctance to promote public power that they might as well be on PG&E's payroll. Their reappointments, announced Jan. 15, are a sign that Newsom will not tolerate any move by his commission to get San Francisco into the retail electricity business (although a federal law — the Raker Act — requires the city to run a public power system).

It may be that public power advocates will ultimately have to go around the PUC; as long as the mayor controls that panel, it's unlikely that anyone who wants to

promote real energy alternatives will be appointed. And it's essential that the supervisors move forward on a City Charter amendment that would give the board the right to appoint three of the five commissioners.

But in the meantime, it's crucial to send Newsom a message: his ouster of Leal and his attempt to ensure a PG&E-safe PUC are not acceptable.

The appointments don't require board approval — but the supervisors have the right to veto them with an eight-vote majority. Sups. Aaron Peskin, Sophie Maxwell, and Bevan Dufty have vowed to introduce a resolution to reject Sklar and Brooks, and their colleagues should join in. We don't expect Newsom to suddenly turn around and name active public power supporters in the place of Sklar and Brooks, but if the board sends the message that PG&E allies aren't OK, the next two appointments might be a little better.

The supervisors should reject Dick Sklar and Ryan Brooks as quickly as possible. **SBFG**

Fixing the cab problem

EDITORIAL Sups. Michela Alioto-Pier and Gerardo Sandoval are both proposing changes that would allow taxi companies to raise the fees they charge drivers to lease cabs. Alioto-Pier's plan seems entirely wrongheaded, and Sandoval's could use some work. But both proposals fail to address the much bigger issues facing the industry.

Most San Francisco cabdrivers are independent contractors: they pay the taxi companies a "gate," or lease fee, every shift, buy their own gas, and keep whatever's left from the fares customers pay. The city regulates both the meters and the gates.

But over the past few years the meter rate — the amount the drivers actually collect — has been mostly flat, while gates have risen and the cost of gas has soared. So the drivers are being squeezed. And, of course, as contractors they have no health insurance.

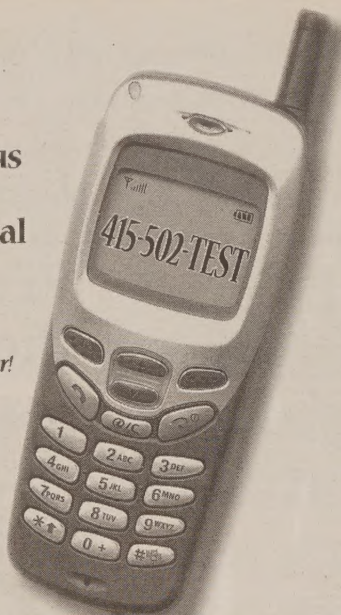
That's obviously bad for the drivers, but it's bad for the city too: if driving a cab doesn't pay a decent wage, the quality of the drivers is going to decline. The long-termers, who know the city and have plenty of experience behind the wheel, are going to leave, and more of the remaining drivers will be scrambling (often at the risk of accidents) to get from one stop to the next as fast as possible so they can squeeze in more fares per shift.

Alioto-Pier's legislation as originally introduced would have allowed the big companies in town to raise gates by \$18.50 per shift, from \$91.50 to \$110. That would have cost the average full-time driver almost \$5,000 per year. Since most drivers aren't making big money these days anyway, that sort of a pay cut would be brutal.

CONTINUES ON PAGE 6 »

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Alioto-Pier is now amending the bill, and it's not clear how extensively she'll change it, but even a small gate increase is unacceptable. Even if the cab companies need more money, they shouldn't take it from the drivers; while tourists and some residents would complain about a fare increase, the Board of Supervisors should accept no plan that doesn't at least ensure that the drivers come out even.

Sandoval wants to allow very modest gate hikes for companies that switch to clean-energy cabs, which is a fine idea but needs to go further. Many of the companies rely on big, gas-guzzling cars; even if those vehicles ran on natural gas, they'd still be wasting fossil fuels. If the city wants to fight taxi pollution, the board should require all new cab purchases to meet tough mileage standards and should provide incentives to get the aging clunkers out of the fleet. (Cars that use less gas would help the drivers save on costs too.)

But the real issue here is that drivers continue to get screwed by the big cab outfits, and the supervisors need to take that on directly. There should be no gate increase until there's a driver health care plan in place — and in the future, all gate increases should be linked to fare hikes. If the companies get more money, the drivers should too; that's only fair. **SFG**

EDITOR'S NOTES

CONT.»,

and kids from any neighborhood can go to any school), but I have to say, the parking lot at McKinley Elementary School is packed every single morning with people driving schoolkids. You'd think the city could work with the San Francisco Unified School District — maybe organize car pools. Maybe the mayor's \$130,000 per year global warming coordinator could get involved.

We could start with a city-wide survey: Why do you drive? Where? What would get you out of your car? Aim for 5 percent per year. It'd be better than what we're doing now. **SFG**

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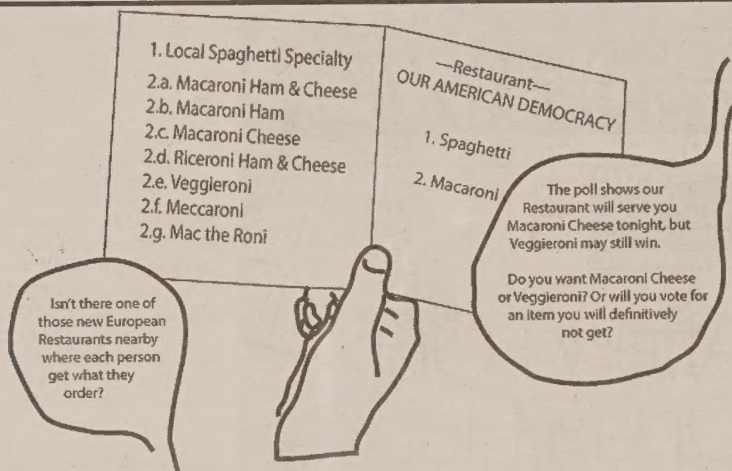
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City officials and agencies shouldn't have to pull teeth to get basic information from the San Francisco Housing Authority.



Restaurant "Our American Democracy" — What's on the Menu, by Fredrick Schermer. Send political art submissions to opart@sfbg.com.

How to save the Housing Authority

OPINION After repeated media attention to the myriad problems at the San Francisco Housing Authority, Mayor Gavin Newsom asked the agency's director, Gregg Fortner, to resign. An interim director, Mirian Saez, was appointed to fill his shoes until a national search is conducted to find a permanent replacement. The mayor has announced replacements for two of the seven commissioners; one of the new appointees, Dwayne Jones, is a senior Newsom staffer.

As an affordable-housing advocate who works with residents of public housing, I am overjoyed at the prospect of change at the agency. No matter who is chosen to be the new director, a few key changes should be seriously considered for the city's largest low-income-housing provider. Here are some suggestions:

1. Appoint commissioners who get it and care. The mayor could have made sweeping changes after he asked the SFHA commissioners to submit letters of resignation. Instead, he used the opportunity to appoint someone who is on his payroll. As long as political connections continue to trump experience, understanding, and compassion, tenants will suffer. What about having a public process in which residents and the community can nominate candidates? How

about sharing the power to appoint housing commissioners with the Board of Supervisors, as is done with some other city commissions?

2. Listen to the residents, damn it! While it is refreshing to see the mayor look for solutions to the rampant problems at the SFHA, a panel of national experts is hardly necessary. The best experts are right here. They are residents, and they are clamoring to have their voices heard. Conduct a local survey, have regular open meetings, encourage the formation of resident councils, work with service providers and community groups that reach out to residents, and allow for resident participation as much as possible.

3. Talk among yourselves. The same lessons we learned after Sept. 11 and Hurricane Katrina apply to this disaster as well. City agencies that serve public housing residents are often unaware of the major issues at public housing developments. The Departments of Building Inspections and Public Health, for instance, should be monitoring conditions and reporting to the mayor and the supervisors. The Mayor's Office of Housing should be working closely with the Redevelopment Agency, the Office of Community Development, and the Human Service Agency as

they plan for the demolition and rebuilding of distressed projects. City officials and agencies shouldn't have to pull teeth to get basic information from the SFHA.

4. Tell Nancy Pelosi and her colleagues to fight like hell. Whoever leads the Housing Authority in the future will always have a defense against charges of not addressing poor conditions because Congress keeps hacking away at the Department of Housing and Urban Development budget. We have powerful congressional representation in San Francisco; let's push harder.

5. Step up to the plate to provide local resources to improve public housing. As hard as we fight to leverage more federal funds, it is nearly certain that the SFHA will still be severely underfunded. We can no longer rely solely on federal funds to house our lowest-income residents. A commitment to creative and innovative local funding solutions must continue or we will see an increase in the exodus of African American families, which the mayor claims to be committed to curbing. **SFBG**

Sara Shortt

Sara Shortt is executive director of the Housing Rights Committee of San Francisco.

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LETTERS

THE OBAMA PROBLEM

Wow, I'm even more disappointed in the *Guardian's* endorsements than usual ["Endorsements," 1/16/07]. I thought you'd at least endorse John Edwards and had a slim hope that you'd endorse Dennis Kucinich. But Barack Obama?! Yuck!!! Endorsing such a pro-corporate, pro-military candidate who strongly supports the evil coal industry is a new low for you. I think you've been bamboozled by Obama's rhetoric and don't know what he really stands for. For one thing, you need a microscope to tell the differences between him and Hillary Clinton on the major issues, if those differences even exist. For example, his voting record, which has supported funding for the Iraq war, is identical to Clinton's.

You say that Obama's "always been against the war." Well, talk is cheap. He has constantly voted to fund the war, right in line with the Republicans and the Democratic leadership (as much as we all hate Nancy Pelosi, her votes on war funding have been better than his).

Jeff Hoffman
San Francisco

THE REAL RON PAUL

I understand and respect the need for the *Guardian* to weigh in on the Republican field of nominees for president, but I was struck by your shortsighted endorsement for Ron Paul, even as a protest vote. Paul represents major trends in political thought that run strongly counter to the *Guardian's* ideals of social and public civic life. He has indeed always been against the war, and that may indeed be a good thing to inject into the Republican field, no matter the reasoning. But in accordance with his basic ideology, Paul's antiwar stance would appear to have more to do with a disbelief in US financial commitment in the global world than with a truly nuanced political view of the situation in the Middle East. I wonder

CONTINUES ON PAGE 8 »

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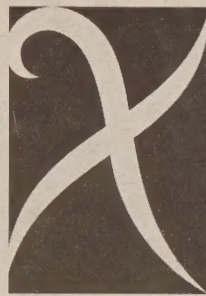
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LETTERS

CONT.

what reaction Paul's insularity and disdain for government would get if it were a matter of his denying funds to help the global AIDS crisis, denying large-scale global work for climate change, or resisting involvement in the United Nations.

We should not be willing to sacrifice threatened, fundamental concepts of public services, democracy, education, and health — which the *Guardian* champions so strongly otherwise — simply because one end result of an otherwise systemically dangerous libertarian ideology happens to produce an antiwar vote.

Stella Billings
San Francisco

VOTE FOR KUCINICH

Since moving to San Francisco seven years ago I've always considered the *Guardian* to be the voice for progressive politics. Each time there's an election I have consulted your voter guide and trusted your endorsements and appreciated your guidance.

This morning, however, I was shocked to see that you are endorsing Obama. What about Kucinich? Kucinich seems to me to be the most progressive candidate running. He is the only candidate I know of who supports gay marriage, has voted against the war in Iraq since the start, and has a plan for universal not-for-profit health care. Your response to this in your article was "we've always liked Dennis Kucinich, who is the only person taking the right positions on almost all of the key issues. But ... Kucinich is an afterthought." When I read that I felt extremely disappointed because I so want to live in a world where people vote for the candidate they believe in. The only way candidates we believe in are going to get elected is if we vote for them. Imagine how influential it could be if the *Guardian* endorsed Kucinich! He certainly wouldn't be an afterthought after that.

Ali Miller
San Francisco

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

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RYKARDA PARASOL AND
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EXCUSES FOR SKIPPING
1/25 Cafe du Nord

MALDRID
THE UPTONES
1/25 Rickschaw

AU REVOIR SIMONE
1/26 Independent



THE STRUTS
1/29 Bottom of the Hill

THE PETS
LIVE FAST DIE
1/29 Knockout

MR. LIF &
THE PERCEPTIONISTS
1/29 Independent

CALLING ALL MONSTERS
TOUCH COMMITTEE
1/30 Edinburgh Castle

AUTOLUX
WOODEN SHIIPS
1/31 Independent

VAMPIRE WEEKEND
1/31 330 Ritch

FOO FIGHTERS
2/2 Oracle Arena

SOCIAL STUDIES
THE OLD FASHIONED
WAY
2/2 Hemlock Tavern

NADA SURF (ACOUSTIC)
PORT O'BRIEN
2/2 Swedish Hall

FORREST DAY
2/2 Cafe du Nord

BLACK MOUNTAIN
HOWLIN' RAIN
2/4 Independent

MATT COSTA
2/5 Slim's

JAMES BLUNT
SARA BAREILLES
2/6 The Warfield

EDITORS
HOT HOT HOT
LOUIS XIV
2/8 Warfield



THE WALKMEN
THE BROKEN WEST
2/27 Independent

BLACK LIPS
2/8 Great American
Music Hall

HORROR POPS
THE PINK SPIDERS
2/8 Slim's

EMILY JANE WHITE
SONYA COTTON
2/8 Hemlock Tavern

TERRIBLE TWOS
2/9 Hemlock Tavern

SIUXSIE
2/12-13 Fillmore

DRIVE BY TRUCKERS
2/13 Mezzanine



DI SHADOW &
CUT CHEMIST
2/13 The Grand

BIRDS & BATTERIES
TALKDEMONIC
2/13 Rickschaw Stop

THE KILLS
2/14 Rickschaw Stop

EMILY JANE WHITE
MIA AND JONAH
SONYA COTTON
2/14 Amnesia



ST VINCENT
2/17 Great American
Music Hall

THE HIVES
2/20 Fillmore

US BOMBS
FAR FROM FINISHED
2/21 Maxwell's

HIGH ON FIRE
2/23 The Uptown

EXODUS
2/24 Slim's

BUILT TO SPILL
2/24-25 Fillmore

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THE BLACK
2/26 Hemlock Tavern

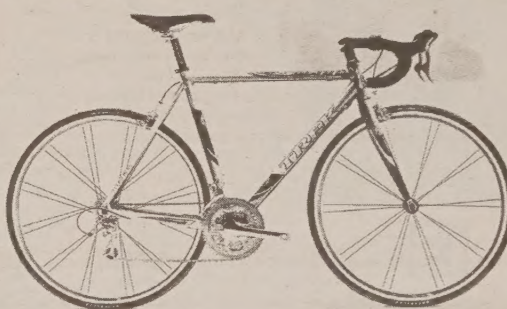
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Noise Dolly Parton, Health, and sleeve faces

Politics Taunting the tiger, staph sensation, taxi crunch, and the latest coverage of the presidential race and local elections

Housing push

Sup. Chris Daly and activists concerned about low-income residents — including many African Americans — being forced out of San Francisco are launching a signature-gathering blitz to place their Bayview Affordable Housing Initiative on the June ballot.

It is largely an effort to place some affordability standards on the up to 10,000 housing units that controversial megadeveloper Lennar Corp. is seeking to build in Bayview, Hunters Point, and Candlestick Point through another June ballot measure, which is being pushed by Mayor Gavin Newsom, US Sen. Dianne Feinstein, and a host of other power brokers (see "Question of Intent," 11/28/07).

Daly and his allies made an unsuccessful push to qualify their measure by getting the support of four members of the Board of Supervisors (see "Daly's Affordable Housing Power Play," 1/15/08, on the politics blog at www.sfbg.com) and now face a difficult grassroots challenge. They must get 7,168 valid signatures by Feb. 4.

The Daly measure would require that about half of the housing built in the southeast be affordable to those making from 30 to 80 percent of area median income. The group is launching its signature drive Jan. 23 at 5:30 p.m. at the Green Party office at 1028 Howard, suite A, SF, and following up with big events on the following two weekends. (Steven T. Jones)

Deal cut on 55 Laguna

Sup. Ross Mirkarimi says he is "cautiously delighted" by the agreement that city and state officials struck with the University of California (which Mirkarimi recently described to the *San Francisco Chronicle* as "an inflexible juggernaut"), A.F. Evans, and Openhouse, which are seeking to build a housing project on the former UC Berkeley Extension site at 55 Laguna Street.

The deal, which was nailed down with the help of State Sen. Carole Migden, Assemblymember Mark Leno, Matt Franklin of the Mayor's Office of Housing, and LGBT and affordable-housing activists, more than doubles the affordable units from the original 16 percent to 37 percent of the 450 proposed housing units.

"It's a substantial milestone, but it's not done," Mirkarimi told the *Guardian* on Jan. 18, the day after the Planning Commission approved the development's environmental impact report. The document heads to the Board of Supervisors next.

"The fight for historic preservation goes on, and I believe there's great merit to landmarking the whole site," Mirkarimi said, noting that parking issues are not fully resolved and that he'd like to see the project's community centers more fully funded and the affordability target lowered to accommodate those making less than 30 percent of the area median income,

down from the current target of half of A.M.I.

But, he conceded, "it's going to be tough." (Sarah Phelan)

Obama in Mission

Democratic presidential candidate Barack Obama campaigned in the Mission District on Jan. 17, working to overcome what the latest polls show is rival Hillary Clinton's double-digit lead going into the all-important Feb. 5 California primary election.

In a small conference room in the San Francisco Women's Building, Obama sat down with four single working mothers to discuss issues from tax policy to health and child care.

It was a fairly intimate meeting, except for the crowd of more than 60 journalists covering the event.

"The price of the American dream is going up," Obama said, highlighting proposals to help those at the table: a \$500 tax credit on the payroll taxes that hit low-income workers hardest, expanded tax credits for child and dependent care, money for states to create paid-leave programs, and more federal support for after-school programs.

He also said, "The skepticism that people have about the capacity of their leaders to do anything is understandable," and that he is running to restore hope that government will address the workers' needs.

"If we make better choices in Washington [DC]," he added, "if we can push out the special interests, there is no reason why we can't bring more balance to the economy." (Steven T. Jones)



Supporters and opponents of legal abortion squared off again in San Francisco on Jan. 19 during the annual Walk for Life march.

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Oliver Luby, Ethics Commission fines collection officer

ALERTS

By Deborah Giattina
 > alerts@sfbg.com

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Seeds of resistance

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World Bank on trial

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Recall the Stanford Prison Experiment, psychologist Philip Zimbardo's test of human behavior in captivity, which seemed to demonstrate that rather than question authority, relatively decent human beings will behave like rabid, sadistic monsters. Hear the professor emeritus of Stanford University discuss how his 1971 experiment relates to the events of Abu Ghraib and his new book, *The Lucifer Effect* (Random House, 2007).
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FRIDAY, JANUARY 25

El Salvadoran rebels

High in the hills of El Salvador, in a town called Ciudadela Guillermo Ungo, former peasant rebels successfully run a school funded by the Sister Mountain Project of Martin's Interfaith Task Force on the Americas. Hear a local delegation report back on its experiences with the former guerrillas and members of the Farabundo Martí National Liberation Front (FMLN) in San Salvador.
 7:30 p.m., \$5-\$10 donation accepted
 First United Methodist Church
 9 Ross Valley, San Rafael
 (415) 924-3227, www.mtfamericas.org **SFBG**

Delete key

Privatized campaign finance database could make it tougher to track illegal political spending

By Sarah Phelan
 > sarah@sfbg.com

San Francisco's recent move to a new, privatized electronic campaign finance database will make it more difficult to track amendments to reports on political spending, a change that has caused a conflict between top-level staffers at the Ethics Commission.

In a Jan. 10 memo sent to all of the appointed members of the Ethics Commission, fines collection officer Oliver Luby wrote, "The transition to a NetFile-created database will result in large amounts of deletion of campaign data from the Commission's database, both in the future and retroactively."

"This data deletion will destroy the ability of the Commission and the public to systematically perform computerized reviews of finance changes made via amendment," Luby wrote, adding, "Coincidentally, the biggest beneficiary of this lack of disclosure will be the clients of NetFile."

Many large campaigns use NetFile to electronically file their finance statements, and last year the Ethics Commission decided

to have the company take over the city database, which officials with the Department of Technology and Information Services say is failing.

To illustrate his concerns, Luby sent a report to commissioners and staff Jan. 2 identifying more than \$2 million in transactions that political committees, including the 2003 campaigns Gavin Newsom for Mayor and Kamala Harris for

But Ethics executive director John St. Croix didn't appreciate Luby's input and defended the choice of NetFile.

"DTIS determined that it would be very expensive and unrealistic for them to create a new system since they didn't have the man power or the time. And to buy it elsewhere, like from the city of Los Angeles, would have been expensive, so we looked at the private vendors," he told the *Guardian*.

that you have a systems person."

St. Croix claimed Ethics auditors are not losing any tracking capability. "The way the old system works, a global assessment is no longer available," St. Croix told the *Guardian*.

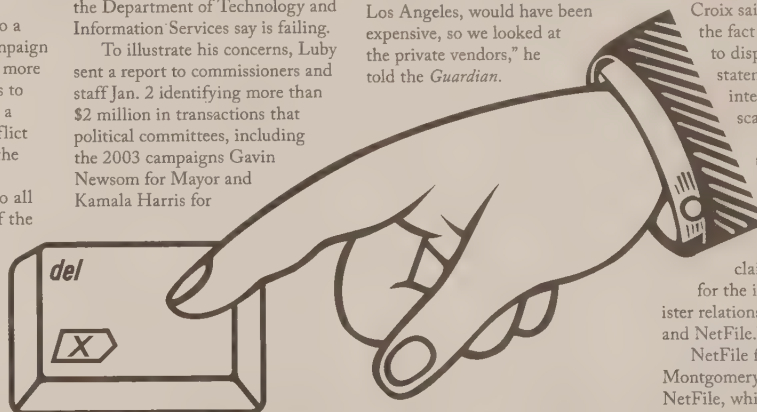
Acknowledging that his staff will have to take more steps to do a comprehensive "global search," St. Croix said Luby "is negating the fact that we will be able to display lobbyist reports, statements of economic interests, and all our scanned filings."

If a modification to the NetFile contract is required, St. Croix said, "We'll try to get the city to pay for it." But, he claimed, "there is no basis for the idea that there is a sinister relationship between the filers and NetFile."

NetFile founder David Montgomery confirmed that NetFile, which accounts for 50 percent of the state's electronic filings, provides services to filers, such as political committees supporting candidates and measures, and governmental agencies.

"But the data filed belongs to NetFile's customers. We're just providing a management service," Montgomery told the *Guardian*, dismissing conflict-of-interest concerns. "That's like saying that because Joe Smith cheated on his income tax, we need to sue TurboTax."

CONTINUES ON PAGE 12 >>



District Attorney, reported between 1997 and 2007 by using post-filing-deadline amendments, sometimes in violation of the law.

"If there is any way for the Commission to convince NetFile to provide a database and filing system that will not delete data, I recommend pursuing it," Luby concluded. "Otherwise, this problem is an indicator that the cost savings obtained by using NetFile, instead of SF DTIS, were inflated."

St. Croix signed a three-year, \$90,000 per year contract with NetFile on Oct. 31, 2007, and told us, "If we don't go with NetFile, we won't have anything."

David Tristan, deputy director of Los Angeles' Ethics Commission confirmed that his city's in-house system, which costs \$30,000 per year, is not a turnkey operation: "It was built as a filing, audit, enforcement, and compliance tool, and it's a good system, but we encourage

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Database CONT.

Noting that amendment-tracking capabilities are on NetFile's long-term wish list, Montgomery said, "We want to make sure everyone is happy with the transition, but some people don't like change."

Joe Lynn, who was campaign finance project for the Ethics Commission when San Francisco went online, believes NetFile represents a degradation of Ethics audit capacity. "The biggest fine issued by the SF Ethics Commission, and the biggest in California, involved this principle, the auditing of an amendment," he said, referring to the \$100,000 fine that a Pacific Gas and Electric Co.-funded committee incurred from the city (plus \$140,000 from the state) when its amended filings showed it failed to disclose \$800,000 in last-minute donations from the utility to help defeat a 2002 public power measure. Ethics audi-

tors caught one of PG&E's violations, while the media, using Ethics' amendment review tools, caught the other.

"But thanks to the way NetFile's system is set up, it doesn't have the capacity to display amendments the way we do," Lynn said. "This demonstrates the dangers of privatization."

Lynn said NetFile's less sophisticated ability to track amendments stems from the fact that it was set up in 1998 to help committees fill out campaign finance reports, "and not from what makes sense for public disclosure."

"It's unfortunate, but not necessarily negligent, that this fell through the cracks," added Lynn, who suggests the Ethics Commission should work to resuscitate its amendment-tracking ability by requiring that committees filing amendments fill out a form stating just how filings have been amended.

"We need to have ordinance," Lynn said. He doesn't buy the argument that NetFile's

system is adequate just because it's used by San Jose, Santa Clara, and San Bernardino.

"San Francisco should have a first-class system," Lynn said. "This is another mechanism by which a committee can skirt the law."

Robert Stern at the LA Center for Governmental Studies worries that by signing on with NetFile, San Francisco will lose "the ability to find electronically information on what was changed and to see whether voters had this amended information before an election and what they were learning through amendments afterwards."

Luby also worries that because Ethics' old database won't have technical support, it could irreparably break down in the future and that even if it remains functional, "auditors will have to look in two places to see every local contribution Chevron made."

Luby e-mailed his concerns to management Dec. 7, 2007, then provided them with

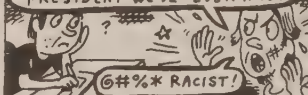
CONTINUES ON PAGE 17 »

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BY LLOYD DANGLE

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Once touted as the natural successor to Joni Mitchell, singer/songwriter Rickie Lee Jones proved no less idiosyncratic or mercurial; like Mitchell, Jones experienced significant commercial success at the outset of her career, but a restless creative spirit—combined with a stubborn refusal to fit comfortably into any one musical niche—sealed her ultimate destiny as that of a highly regarded cult heroine. Each show will be unique and focus on a different aspect of Rickie's career. Tuesdays, 8:30pm, \$30, with limited student tickets available through du Nord's box office.
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NEWS + CULTURE



Guardian vs. SF Weekly: trial update

It's extraordinary how the *SF Weekly* can take a clear legal defeat and try to turn it into a victory.

On Jan. 17 the judge in the *Guardian's* lawsuit against the *SF Weekly* and its parent corporation refused to bar the *Guardian's* key expert witness from testifying. The ruling was a clear victory for the *Guardian* — the *Weekly* had tried desperately to keep accountant and economic expert Clifford Kupperberg from taking the stand to present evidence of how much the *Weekly's* predatory pricing has damaged the *Guardian*.

And yet the *Weekly's* Snitch blog trumpets the ruling as "The *SF Bay Guardian's* Shakedown Hits a Snag," arguing that Kupperberg had somehow repudiated his own testimony.

The *Guardian* is suing the *SF Weekly* and Village Voice Media, formerly known as New Times, for predatory pricing in violation of California business law. The suit charges that the *Weekly*, with cash support from the 16-paper chain, sold ads below cost for many years in an effort to harm the locally owned competitor.

The trial got under way last week with early motions on the evidence. Here's what actually happened in Superior Court Judge Marla Miller's courtroom Jan. 16 and 17:

Kupperberg, following well-established standards, had developed two scenarios to explain how much the *Guardian* has lost due to the *Weekly's* practice of

selling ads below cost. One of the scenarios uses data from members of the Association of Alternative Newsweeklies, information that the papers share with one another once a year to establish industry financial benchmarks.

The *SF Weekly's* lawyers argued that part of the data — the material from the AAN — wasn't reliable, so Kupperberg agreed to use his other standard (including New Times' own figures in 17 different markets) instead. He also added data from two other Bay Area alternative papers and from local retail sales statistics to buttress his conclusions. His data suggest damages of \$5 million to \$10 million.

After the *SF Weekly* lawyers argued for hours that Kupperberg be disqualified, Judge Miller ruled clearly and unequivocally against them. Kupperberg will be able to testify, and his damage estimates will be admissible.

That's a big victory for the *Guardian*.

And while the *Weekly* lawyers demanded extra time and sought to delay once again a case that's been in the works for more than three years, Miller moved forward and started the jury selection process Jan. 17.

If this is how the *SF Weekly* and the VVM folks from Phoenix are going to cover the trial, we're going to have to spend a lot of time correcting the record, although we'd prefer to simply let the case speak for itself. **afbc**

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Money for nothing

Bakery associate received public matching funds but didn't document spending

By Cecily Burt and G.W. Schulz
 > news@sfbg.com

Nedir Bey, a close confidant of the late Your Black Muslim Bakery founder Yusuf Bey, received public funds for his anemic 2002 run for the Oakland City Council but faced little scrutiny from election officials for suspect political contributions and spending.

The discovery appears to be one more example of the Bey empire's alleged scams and schemes uncovered by the Chauncey Bailey Project since the eponymous journalist's August 2007 murder, which law enforcement sources have linked to the bakery.

For five years the Fair Political Practices Commission in Sacramento sat on a request to investigate alleged campaign finance irregularities committed by Nedir Bey — who owes the city of Oakland \$1.5 million in another matter — then dropped the probe because too much time had elapsed.

Bey ran for the Oakland City Council's District 4 seat in March 2002 but got only 268 votes. He received \$14,178 in public matching funds for his campaign despite questions raised by the head of Oakland's Public Ethics Commission about the sources of the candidate's contributions.

In August 2007, however, the FPPC sent a letter to Bey announcing it would not be taking any action against him, "given the age of this case and our current enforcement priorities." Bey refused to comment on any of the main points in this article.

FPPC spokesperson Roman Porter said he could not say why the investigation lagged as long as it did, other than to say that a former enforcement official refrained from pursuing the case. Porter said the official closed a large number of cases to decrease a backlog, but Bey's wasn't one of them.

A new chairman and enforcement team came on board last year, but by that time the statute of limitations had already expired on two of the matters contained in Oakland's complaint and there wasn't enough time left to investigate the third matter before the statute of limitations ran out, Porter said.

Oakland's Public Ethics Commission executive director, Dan Purnell, passed the case to Sacramento instead of completing the investigation locally. City law gives

the Public Ethics Commission the sole authority for civil enforcement of the Limited Public Financing Act, which contains regulations for disbursing matching funds.

Purnell suspected irregularities in Bey's campaign expenditures as early as January 2002, 10 months before he asked the state FPPC to initiate an investigation.

The March 2002 election was the first in Oakland to offer public financing to candidates who agreed to abide by voluntary spending limits. Candidates in the election could qualify for up to \$14,700 in matching public funds from a special account established by the city to help defray the cost of running for office.

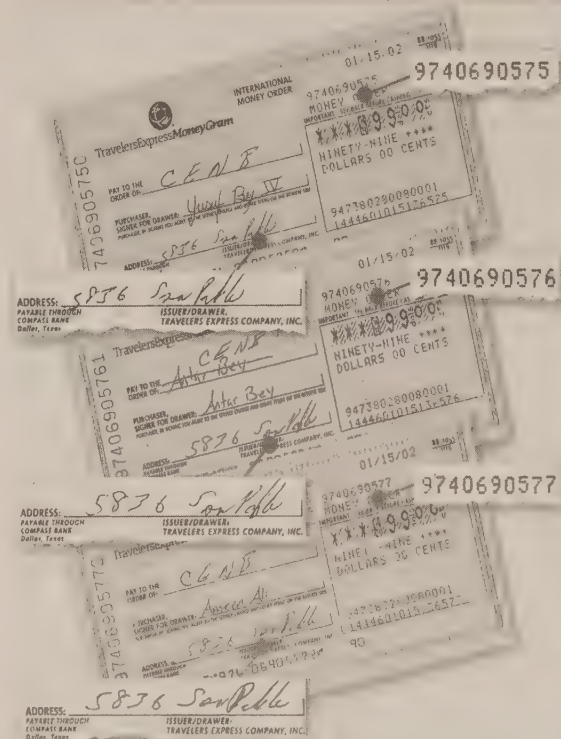
Matched contributions had to be \$100 or less. The Committee to Elect Nedir Bey reported it had raised a total of \$14,517, of which \$14,178 was eligible for matching funds. The campaign reported it spent a total of \$39,741 on the election.

Documents obtained from the FPPC through a public records request show that of 145 contributions, 123 were made with \$99 money orders with sequential numbers, all apparently purchased from the same location over a four-day period between Jan. 14 and 18, 2002. Only 22 donations to Bey's campaign were written on personal checks.

Purnell asked Bey prior to disbursing the matching funds if the money orders were purchased at the same time in bundles and if anyone other than the donor had purchased them. Bey declined to comment for this story, but he explained to Purnell at the time that the donors were transported to the store en masse to buy the money orders, and he promised no one else had obtained them for the donors.

Bey also assured Purnell that the listed contributors were adults who gave their own money, as required by law, although 26 donors listed their addresses as either 5832 or 5836 San Pablo, locations used at that time by Your Black Muslim Bakery.

Once Bey got the money, he stopped filing required campaign finance statements with the city. When he eventually filed them in September 2002, the forms offered no detailed accounting of the \$39,741 worth of expenditures. Nor did Bey explain the gap between the amount spent on his campaign and the contributions received, which came to



Nedir Bey's campaign was funded by a glut of money orders connected to Your Black Muslim Bakery.

\$28,695, including the public matching funds.

Often the bulk of election costs come from fees paid to consultants, printed campaign materials, fundraising events, and office rental. Bey's committee paid all but \$500 to a person by the name of Vaughan Foster, who provided no address or further identification. Foster reportedly received \$27,000 for salary, \$11,000 for circulating petitions, \$241 for voter registration, and \$1,000 for phone banking.

Bey's birth name is Victor Foster. The Public Ethics Commission received a complaint and ultimately voted in August 2002 to forward the matter to the state FPPC after a stormy hearing during which Bey told the commissioners he was "not a professional politician," as the *Contra Costa Times* reported. He also told the commission he "would not bow down to [them]."

In an Oct. 10, 2002, letter to state authorities, Purnell wrote, "The commission believes this matter is important because the commission relies on the content and accuracy of campaign statements to help administer its matching fund program."

The FPPC has moved to subpoena bank records and other materials during the intervening years. But in August 2007, nearly five years after

Purnell's initial request and four years after he forwarded hundreds of pages of documentation from the campaign to Dan Schek, an FPPC investigator, Bey received a letter declaring the case closed.

Jean Quan, the District 4 incumbent who ran against Bey in 2002, said she didn't recall him stumping widely or knocking on doors in the area's neighborhoods. She was surprised he raised \$15,000 from private donors to begin with and said he didn't appear to spend much of it on campaign signs.

"I ran into a few fliers of his," she said, "but nothing that would cost \$30,000."

According to the city's municipal code governing elections, the Public Ethics Commission is supposed to "promptly advise" the city attorney in writing, as well as the "appropriate prosecuting enforcement agency," of any evidence of criminal violations.

The law states, "any person who knowingly or willfully misrepresents his or her eligibility for matching funds ... is guilty of a misdemeanor."

The law also gives the local commission broad latitude to recover the funds, including penalties and fines not to exceed \$1,000 per violation, and authorizes the commission to sue the candidate.

But none of that was done in Bey's case, Purnell said. The matter was referred to the state because the Ethics Commission does not have the authority to enforce state elections laws, which at that time appeared to be Bey's most obvious violation, Purnell said.

"To make a criminal complaint we have to prove intent," Purnell said.

He said he was never pressured by anyone to refer the matter to the state instead of local authorities. Back then he had no idea who Bey was, that he was connected to Your Black Muslim Bakery, or that he had defaulted on a \$1.1 million economic revitalization loan from the city of Oakland just a few years before running for the Oakland City Council, Purnell said.

"I didn't know Nedir Bey from Adam," Purnell said, adding that he later learned of Bey's background from a November 2002 article in the *East Bay Express*.

"What I recall him telling me was that it was a big grassroots effort on his part, that many of his contributors were poor and lived in a complex and he organized them to go down there [to buy the money orders]," Purnell said. "It sounded plausible."

The city's original public financing ordinance was less restrictive regarding matching contributions than it is now, partly because of the Bey case. Contributions made by money order are no longer eligible for matching funds and now must be made on two-party checks drawn on the bank account of the contributors.

In the past, Bey has represented himself as a "spiritual adviser" to the late Antar Bey, who was briefly head of Your Black Muslim Bakery. Other bakery associates face numerous criminal charges in Alameda County, including torture, kidnapping, real estate fraud, and the Aug. 2, 2007, killing of Oakland journalist Bailey, who was working on stories about the Bey empire.

Most recently Nedir Bey served as president of the school site council for Fruitvale Elementary School.

Bob Stern, president of the Center for Governmental Studies in Los Angeles, said the understaffed FPPC couldn't investigate every small-time municipal election.

But, he said, "when the ethics commission realized the FPPC wasn't acting on the case quickly, then Oakland really should have begun looking at it." **SFBG**

Cecily Burt is a staff writer for *MediaNews*, one of the *Guardian's* partners in the *Chauncey Bailey Project*. For more information and to read past stories, go to www.sfbg.com/news/chaunceybailey.



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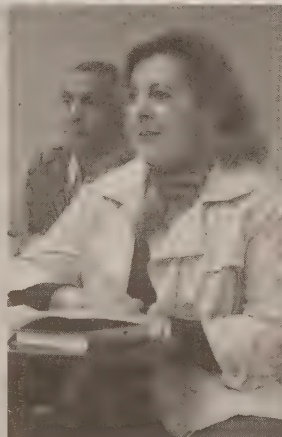
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Car trouble

Price-fixing lawsuit against rental companies has its roots in legislation by Mark Leno

By Iris Tablas-Mejia
> news@sfbg.com

A lawsuit alleging that seven major rental car companies have been illegally colluding to fix prices has become a campaign issue in the State Senate race between incumbent Carole Migden and Assemblymember Mark Leno.

The suit was filed by the University of San Diego School of Law's Center for Public Interest Law and alleges that Hertz, Avis, Dollar, National, Thrifty, Alamo, and Enterprise took advantage of Assembly Bill 2592, sponsored by Leno, to charge consumers more and essentially blame the increase on the state.

The bill was created in the final days of the 2006 legislative session at the request of the rental car companies and the California Travel and Tourism Commission. It allowed the companies to list for consumers the 9 percent concession fee paid to airports (which they had been required to bundle into their listed rates) in exchange for paying \$24 million annually, or about 2.5 percent of revenues, to the commission, replacing the state's \$6.7 million contribution to the organization that promotes tourism to the state.

But the lawsuit alleges the companies simply increased their rates by that 11.5 percent, pocketing the profits while indicating to customers that the money was going to the commission and to the airports. And the fact that they all did so is, the lawsuit charges, evidence of illegal collusion.

So this month Migden offered her own legislation to undo the change, highlighting the lawsuit and Leno's legislation in the process. Senate Bill 1057 would also require rental car companies to provide a certified audit specifying how much extra money consumers were charged since AB 2592 went into effect.

"This law needs to be fixed before more consumers lose their hard-earned money to overcharging by unethical car rental firms," Migden said in a press release.

For his part, Leno notes that Migden and most legislators supported his bill, which he vetted through the Consumers Union, a group that

was ultimately neutral on it. He said the bill provides greater transparency to consumers, so much so that it makes the apparent collusion obvious. "If [rental car companies] want to collude, they should do it without the 2592 on them," Leno said, adding, "If there's any funny business going on, let's crack the whip."

As for Migden's role in cleaning up the situation, Leno said, "If I weren't running for the senate, this would be of no interest to her whatsoever. This is pure politics."

Leno concedes that it was representatives of some of the rental car companies, along with someone from the commission, who brought him the legislation, which he inserted into another bill at the end of the legislative session. According to Cal-Access, an online resource that documents campaign finances, Hertz Corp. contributed \$3,000 each to Leno's 2004 and 2006 campaigns. The Dollar Thrifty Automotive Group also made a contribution of \$3,300 to Leno's 2006 campaign.

But Leno said of his legislation, "It enhances the information that consumers receive when they rent a car.... I thought this was a win-win situation that would not have consumer opposition, that would generate \$50 million [a figure that includes the ripple effect of tourism] to promote California and create hundreds of thousands of jobs."

In addition to helping boost tourism in the state, the Migden legislation requires rental car companies to disclose their total out-the-door prices on the phone or the Internet and requires all components of the total charge to be clearly itemized for consumers.

Robert Fellmeth, executive director of the Center for Public Interest Law, told us the alleged price fixing wasn't surprising, given that the seven companies dominate the market and share a lobbyist and a trade association. But he said, "The more serious charge is that they went to a legislator and agreed to horizontal price collusion."

None of the companies returned *Guardian* calls or offered comments. **SFBG**

Megan Ma contributed to this report.

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Endorsements — Alameda County

MEASURES A AND B CHILDREN'S HOSPITAL BOND

NO

The history of this pair of ballot measures speaks to the reasons to oppose them: Children's Hospital, a private outfit, hired signature gatherers and put Measure B — a special tax to fund a \$300 million bond to help rebuild the hospital, which needs a seismic upgrade — on the ballot without even consulting the county supervisors. The supervisors then came back with a compromise plan, Measure A, which Children's is now supporting — but none of the supervisors has endorsed.

We're not big on using public bonds and tax money to rebuild a private hospital (especially when the county's public health system has so many needs of its own). And none of this was very well thought out. Vote no; if there's a good reason to rebuild Children's Hospital, there needs to be a much better public process to fund it.

MEASURE E ALBANY POOL BONDS

YES

Measure E would authorize \$10 million in bonds to rebuild the pub-

lic pool at Albany High School. It also includes money for new classrooms. The Alameda Green Party thinks the pool should have solar heat and use alternatives to chlorine, and we agree — but that's not reason enough to block a modest measure to improve a widely used facility. Vote yes.

MEASURE G OAKLAND SCHOOL TAX

YES

This is a parcel tax that would charge property owners in Oakland \$195 per year, with the money going to the public schools. Yes, the Oakland schools are still controlled by a state administrator, who can ultimately decide where the money will go, and yes, parcel taxes aren't perfect, but with school funding in the state as dire as it is, we support almost any sort of tax that helps education. And while parcel taxes allow big commercial landlords to pay the same rate as small homeowners, there is a low-income-resident exemption. Vote yes. **SFBG**

For national, state, and San Francisco endorsements, go to www.sfbg.com.

Database CONT.

his detailed analysis Jan. 2 — submissions that raised St. Croix's ire.

"I cannot attest to the accuracy of the information in this report," St. Croix wrote in a Jan. 11 memo to the commission. "I believe that many of its conclusions are inaccurate and many are spurious. Further, the information appears to be based on false assumptions and the language implies dishonest motives that are quite simply non-existent."

But St. Croix's reply earned a swift rebuke from Luby's union, Service Employees International Union Local 1021. "We believe the report was written in accord with Mr. Luby's previously recognized duties," SEIU work-site organizer Cristal Java wrote Jan. 15.

Claiming St. Croix implied that Luby's report was a "misuse of City resources," Java added, "While Mr. Luby's act of forwarding his report may not satisfy the technical requirements of filing a complaint, we believe that Mr. Luby's bringing of a report about work-related problems to your attention was whistleblowing."

Luby said St. Croix "is attempting to discredit his amendment review report because its results reflect that Ethics staff dropped the ball when the new database's minimum system requirements were provided to NetFile. Mr. St. Croix doesn't want to own up to the mistake." **SFBG**

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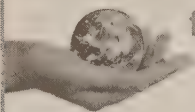
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From fryers to fuel

By Rachel Stern
> news@sfbg.com

GREEN CITY At Ar Roi Thai in Nob Hill, about 75 gallons of oil are left over every month from the creation of the restaurant's deep-fried cuisine,

according to manager Theresa Shotiveyaratana. But instead of dumping it, the business donates its gunk to the newly established SFGreasecycle, which converts it into biodiesel that is now used to power San Francisco city vehicles such as Muni buses and fire engines.

As of Dec. 31, 2007, the city completed a yearlong project proposed in Mayor Gavin Newsom's Biodiesel Initiative, which called for all 1,600 municipal vehicles to run exclusively on B20, a mixture of 20 percent pure biodiesel and 80 percent traditional petroleum diesel. The blend is compatible with most modern-day diesel engines and reduces carbon monoxide emissions by 12 percent and the particulate matter found in smog by 20 percent.

But most of that biodiesel hasn't been generated locally: the city is halfway through its three-year master fuel contract with San Francisco Petroleum, which gets the stuff from soybean oil produced in the Midwest.

"It's really not enough that a city looks at using biofuels to offset fossil fuels," said Karri Ving, the San Francisco Public Utilities Commission's biofuels coordinator and one of SFGreasecycle's three staff members. "We don't want to go from one environmentally disastrous fuel to another. We want less shipping miles from the middle of the country."

That's where SFGreasecycle, a \$1.3 million program put into action by the SFPUC last month, comes in. It picks up used fats, oils, and grease (known in the program as FOG) at no charge from wherever people are willing to spare them. The list currently comprises mostly eateries, from chains like Baja Fresh and locals like Ar Roi, but also households, high schools, a synagogue, and museums such as the de Young.

About 170 restaurants have signed up so far, allowing the organization to collect an average of 5,000 gallons of so-called yellow grease — or what comes straight from the frying pan — per month. Furthermore, its efforts are a way of keeping congealed grease out of sewer pipes, which costs the city roughly

\$3.5 million in cleanup efforts per year, according to the SFPUC.

Ving said the organization has even loftier goals in mind. By the beginning of 2010 it aims to collect 100,000 gallons of grease per month. That's about 20 percent of the five to six million gallons of diesel that the Department of the Environment estimates the municipal fleet burns per year.

Mark Westlund, the spokesperson for the Department of the Environment, said using the grease as a replacement for the imported fuel is a real possibility as they have "an almost one-to-one conversion rate."

SFGreasecycle uses four biodiesel treatment plants in the Bay Area to convert the grease to usable fuel. And sticking with its zero-waste goals, it donates the small amount of unusable, low-quality grease to the plants, which convert it into methane, which in turn powers these facilities.

Eric Bowen, chair of the city's Biodiesel Access Task Force, shares Ving's sentiment that "not all biodiesel is created equal," he told us. The task force is working with the Board of Supervisors to expand the local sources of biodiesel when the fuel contract expires in 18 months and to look into building a production facility in the city, where none currently exist.

The United States Department of Energy estimates that biodiesel contains roughly 8 percent less energy per gallon than petroleum diesel, although that translates into only about a 1 percent difference in mileage and performance.

Bowen said using biodiesel is a win-win situation since it acts as a natural solvent to clean fuel filters. And "the improved lubricity extends the vehicle life," he said. But before they use biodiesel for the first time, diesel tanks must be cleaned out, which the Fire Department found costs \$2,000 to \$3,000 per tank.

SFGreasecycle also complements the city's Climate Action Plan, which aims to reduce greenhouse gas emissions to 20 percent below 1990 levels by 2012. "The goal is not just to make San Francisco sustainable," Ving told us, "but to develop a program that can be implemented by other municipalities." **SFBG**

Comments, ideas, and submissions for Green City, the Guardian's weekly environmental column, can be sent to news@sfbg.com.

Let's eat clone

By Annalee Newitz

> annalee@techsploitation.com

TECHSPOITATION I'm looking forward to eating my first clone hamburger. I mean, why not? I eat cloned plants all the time, and I admire cloned flowers. Clone meat seems like the next logical step. And yet I can't tell you how many bizarre conversations I've had with people over the past few days about the apparently controversial move by the Food and Drug Administration this month to approve meat from cloned cows as a foodstuff.

People are really freaked out by eating the meat from a clone. They want it labeled so they can choose to buy "naturally reproduced" meat, by which I suppose they mean cows that are the result of forced breeding, that have been raised in stinky, crowded pens where they eat grain mixed with poop and bubblegum. I mean, I can understand not wanting to eat meat at all — that makes sense. Most farms abuse the hell out of their meat and poultry, and the situation is ugly enough to make you lose your appetite for steak forever.

But cloning? Not so much. It's just a duplicate cow, people. Nobody has added anything weird to it, like snake genes that will make it spit acid. And if the cloned cow is treated well, allowed to roam free and eat decent food, I don't see what the big deal is. Cloning has been used to reproduce tasty breeds of vegetables and fruit for centuries (using cuttings), and it's not likely that animal cloning is going to be any more dangerous.

At least, it won't be more dangerous for people eating the resulting meat. The clones may have crappy lives — in fact, they probably will, since clones tend to be healthier than nonclones anyway. And life in a factory farm isn't exactly healthy either.

Meanwhile, as people chow down on clone steaks or steaks made from the offspring of clones (what do you call them? Paracloves? Minicloves?), a fertility researcher and a biotech company investor are busy cloning themselves. This month's hottest clone news wasn't anything to do with steak. It was the quiet announcement, in the journal *Stem Cell*, that a company called Stemagen had cre-

ated viable human embryos from adult skin cells. One of the clones was of Samuel Wood, a guy who runs a fertility clinic next door to Stemagen. Another was of an anonymous investor in Stemagen.

Stemagen claims it won't be turning these embryos into humans anytime soon, even though the clone embryos they wound up with were as viable as any embryo they might implant in a woman undergoing in vitro fertilization treatments. Of course, the company could just be covering its ass: human reproduction through cloning is illegal in the United States. Still, people desperate for children might be willing to try cloning at, say, a fertility clinic next door to a biotech company that does cloning. They would certainly keep their mouths shut about their illegal baby, at least if they wanted to keep it.

Just as I am perplexed by the uproar over eating the meat of animal clones, I'm perplexed by people's discomfort about breeding human clones. Certainly there are ethical issues with creating a human being as part of an experimental procedure. But that doesn't seem like the main objection people are raising. Mostly they're saying that there's something sacrilegious about clones, or something creepy about making babies that don't require any sperm. (Stemagen's method involves taking DNA from a skin cell and popping it into an egg to make an embryo — no men are required for this procedure.)

Clones are so scary that one of the best sci-fi comic book series of the past few years — *Y: The Last Man* (Vertigo), by Brian K. Vaughan — takes as its premise the idea that a woman cloning herself sets off a chain of events that kills every man on Earth.

I think the best way to end this hysteria is to start labeling everything that's cloned, from the tomatoes you ate last week to the roses you bought your sweetie on Saturday. Once everyone realizes they have clones in their homes and bellies already, it might make them a lot less fearful when they finally meet a human clone. "Oh yes," they can say. "I've eaten something like that." **SFBG**

Annalee Newitz is a surly media nerd who would rather eat a cloned cow than a factory-farmed anything. Also, she isn't interested in eating cloned human babies, no matter how cute they are.

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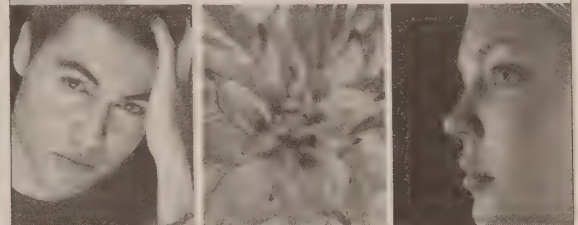
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JAN. 23-29, 2008 THE MUTANTS

By Johnny Ray Huston
✉ johnny@sfbg.com

Welcome to our video issue. Video is exploding, and the mutants have taken over the means of production. YouTube ululations, Day-Glo animation, and crazed acts of appropriation are stretching like Shmoo from black boxes to boob tubes to white cubes and from laptop screens to live performances. Each video-active blast favors impulse and expression over obedience to old conventions. Each burst of video energy further blurs forms and styles. That's why you'll find this issue's array of radical mutants in Trash, Sonic Reducer, Super Ego, Visual Art, Lit, and Film. To read more and to see their-stuff, go to Pixel Vision at www.sfbg.com/blog/pixel_vision.

WEDNESDAY JAN. 23

VISUAL ART/EVENT

ATA Silent Art Auction

If your brain waves were recharged with video truth serum and you loved it, loved it, loved it, chances are you were at Artists' Television Access, the kind of place that San Francisco has and other cities do not. If you want SF to continue to have ATA as a resource for do-it-yourself art- and moviemaking and as a site for the innovative wizardry of Craig Baldwin's Other Cinema, visit fellow Valencia Street space Receiver Gallery for the ATA Silent Art Auction. Photodocumentary rambler Bill Daniel, Colorforms historian Kota Ezawa, and hit-and-run muralist Sara Thustra are just three of three dozen or so people contributing pieces. If there is any justice, *P.Y.E.T.*, Ezra Elsmont's mixed-media-on-wood portrait of Michael Jackson and ET, will claim a pretty penny — or wind up priced low enough that I can buy it! (Johnny Ray Huston)

Through Fri/25
10 a.m.–6 p.m., free

Sat/26, 7–10 p.m. auction and reception, \$10
Receiver Gallery
1415 Valencia, SF
(415) 824-3890
www.atasite.org

THURSDAY JAN. 24

FILM

"State of the World"

Space heaters are the shit. Sure, they're probably toxic and radioactive, not to mention expensive. But it's winter and my feet are cold, so fuck it. I can all but guarantee it's my kind of privileged nonchalance about the earth's rapid decline that will be the focus of this screening, at which six of the most provocative filmmakers from around the world — including Apichatpong Weerasethakul, Chantal Akerman, and Pedro Costa — will present shorts on global climate change. Hmph! That'll show me right! Now I officially feel like a horrible person. (Jamilah King)

Also Fri/25
7:30 p.m., \$6–\$8
Yerba Buena Center for the Arts

701 Mission, SF
(415) 978-2787
www.ybca.org

EVENT

Philip Zimbardo

In 1971, Philip Zimbardo embarked on a psychological experiment that today's ethical standards would forbid. Curious about the dynamics of a prison environment, the Stanford professor repurposed a university basement as a penitentiary and randomly assigned undergraduates the role of guard or captive. In restrictive spaces and on a 24-hour schedule, the students lost sight of role playing and completely immersed themselves in the parts of sadistically authoritative officers and über-passive prisoners. More than 30 years after the Stanford Prison Experiment, Zimbardo will be lecturing on how authority and confinement provoke evil acts from normal individuals, especially in the very real example of Abu Ghraib. To describe this fall from grace, Zimbardo coined an appropriate phrase for his latest work: *The Lucifer Effect* (Random House, 2007). (Kevin Lee)

6 p.m., \$5–\$15

World Affairs Council
312 Sutter, suite 200, SF
(415) 293-4600
www.itsyourworld.org

FILM

The Key of G

Like a lot of twentysomething Mission dudes, Gannet Hosa-Betonte is a musician who likes to hang out on Valencia Street with his roommates. I've seen him rambling through the hood, usually with one hand on his companion's shoulder and his head cocked sidewise, sometimes with a bit of drool streaked across his cheek. It's not drugs. Hosa-Betonte, a piano player, has a cross section of developmental disabilities that severely limit his ability to make sense of the outside world and to communicate his inner world. Like a lot of artists, he can come across as a bit self-absorbed. But like his caregivers-cum-roommates, who are also featured in Robert Arnold's beautifully shot 2007 documentary *The Key of G*, the G-man has that integral artistic power to both define and interpret the world we live in. How exactly? See the film and find out for yourself. (Deborah Giattina)

7 and 8:40 p.m., \$9
Roxie Film Center
3117 16th St., SF
(415) 520-6146
www.lateralfilms.com

FRIDAY JAN. 25

MUSIC

Paula Fuga

All hail the future of Hawaiian music! Powerhouse vocalist Paula Fuga seamlessly mixes soul, reggae, traditional Hawaiian sounds, and even the occasional string quartet on her astonishing 2006 debut, *Lilikoi* (Pakipika Records), resulting in a wildly inventive and often exhilarating form of world fusion. The title track — a swooning slice of Hawaiian soul boasting a fiery vocal over a loping, ukulele-driven rhythm — is a particular treat, as is "Beautiful Face," a rousing foray into slinky soul-jazz. Roots-reggae fans are sure to be transfixed by "For the Love of You" and the trombone-peppered "Loloiwi" — the latter uses haunting Hawaiian-language melodies to mesmerizing effect. (Todd Lavoie)

MUSIC 25

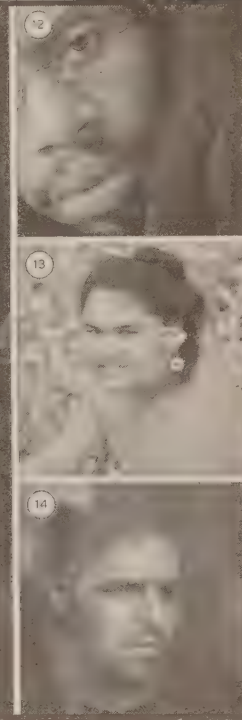
ART 42

STAGE 46

EVENTS 49

FOOD + DRINK 51

FILM 57



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VISUAL ART

"It's About Time"

James Montgomery has been a studio artist at Creativity Explored for more than a decade. His paintings focus on urban infrastructure and time-pieces, and this mixed media show presents an expansion on those themes. When you look at Montgomery's work, you immediately notice the patterns of circles and numbers representing more than just the faces of clocks. Numbers are drawn inside and outside circles, often out of order, hinting at their omnipotent and esoteric nature. Montgomery's paintings are characterized by vivid colors and crowded imagery and seem to have been fiercely orchestrated. He works outside the constraints of the commonplace, and what results is something like a carnival. (Amy Glasenapp)

Through March 28

7-9 p.m. reception, free
California Institute of Integral Studies
Minna Street Center
695 Minna, SF
(415) 575-6100
www.ciis.edu

MUSIC

IndieFest Launch with Maldroid

Whoever booked this show had the right idea. It's the opening party for a film festival, so why not bring in an outlandish, theatrical local band famous for its rapid Hollywood-style rise to stardom? A year after Maldroid's whirlwind launch, they still only have a few YouTube music videos, radio singles, and miscellaneous songs streaming online. Aside from appearances on *Good Morning America* and a show at South by Southwest, they've hardly left the Bay Area. They've updated the formula for success by showing that with the Internet and a little creativity, bands don't need to tour or even record an album before making it big. (Alex Felsing)

With the Uptones and the May Fire
8 p.m., \$10
Rickshaw Stop

155 Fell, SF
(415) 861-2011
www.rickshawstop.com

MUSIC

Gui Boratto

DJ-producer Gui Boratto came into his own in 2005 with the single "Arquipélago" on German techno label Kompakt. The São Paulo, Brazil, native has been a blur ever since, prolifically remixing and producing while tirelessly touring the world. His music displays a deft incorporation of minimal, electro, and tech house elements. Delayed cymbal crashes, syncopated electronic high hats, and shuffly synth lines highlight 2007's soaring "Beautiful Life," on Boratto's premiere album, *Chromophobia* (Kompakt). The true masterworks, though, are his remixes: delicious concoctions of delightfully sleazy electro bass lines and booming bass drums crafted for the nighttime collective. (Lee)

10 p.m., \$12

If you've needed an excuse to drink Jameson until you fall off the barstool, here it is.

Fat City
314 11th St., SF
(415) 861-0150
www.blasthaus.com

SATURDAY
JAN. 26

FILM

"Noir City": "Honoring Screenwriter Dalton Trumbo"

Noir City's daylong tribute to Dalton Trumbo includes a film introduction — at the 7 p.m. screening of *The Prowler* — by real-life noir king James Ellroy, a book signing for Megan Abbot's *A Hell of a Woman: An Anthology of Female Noir* (Busted Flush Press), and the premiere of *The Grand Inquisitor*, a short movie by Eddie Muller starring the great Marsha Hunt, who survived the raw deals of Hollywood's blacklist era. And then there's 1950's Trumbo-penned *Gun Crazy*; Peggy Cummins rules over the ambiguous John Dahl, triggering him to engage in chases and robberies

that Jean-Luc Godard tips his hat to in *Breathless* and that none of today's movies can match in terms of lean and mean pulse-racing effectiveness. (Huston)

See film listings for schedule
6 p.m. book signing
Castro Theatre
429 Castro, SF
(415) 621-6120
www.noircity.com

FILM

Head Trip

Kitsch kids, die-hard kooks, and arcane pop-cult buffs by the Bay have their own version of Mount Rushmore: the holy trinity of Doggie Diner heads you sometimes spy around town grinning madly from their trailer bed with a wicked wiener-dog glint in their fiberglass peepers. So pass the popcorn, with a side of anarchic glee, when John Law and Flecher Fleudujon unleash their documentary about taking the doggie heads out to play, big-time, via a 2002 cross-country road trip

CONTINUES ON PAGE 22 »

(1) Still from Damon Packard's *SpaceDisco One*, (2) still from Kalup Linzy's *Conversations Wit De Churen V: As Da Art World Might Turn*, and (3) still from Paper Rad's *Problem Solvers* (see "The Mutants"); (4) painting by James Montgomery, appearing at "It's About Time" (see Fri/25); (5) Bart Davenport (see Tues/29); (6) Maldroid (see Fri/25); (7) *Laos* by Todd Sanchioni, appearing in the ATA Silent Art Auction (see Wed/23); (8) still from *The Key of G* (see Thurs/24); (9) John Dall and Peggy Cummins in *Gun Crazy*, screening at "Noir City" (see Sat/26); (10) Angelina Moysov of Funhouse (see Tues/29); (11) *Classical Revolution* (see Sun/27); (12) Mr. Lif (see Tues/29); (13) Paula Fuga (see Fri/25); (14) Gui Boratto (see Fri/25)

PHOTO OF BART DAVENPORT BY REBECCA MILLER; JAMES MONTGOMERY IMAGE COURTESY OF CREATIVITY EXPLORED; PHOTO OF MR. LIF BY JASON MESSER

temple

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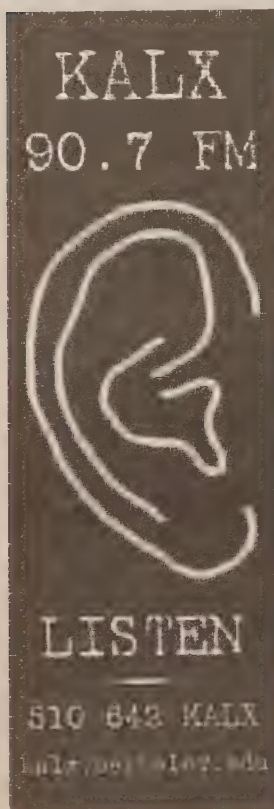
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trash pop culture news, notes, and reviews

Shirtless on YouTube: Crocker versus Cooper!

GAZE ON THE INTERNET

I guess I'm a true romantic. I like my porn softcore. When I get in that certain mood, I visit YouTube to watch videos because I know they'll never go too far. I'll get off watching a mustached Austrian take a shower while fully clothed or a drunken dad mooning the camera. It's repulsive enough to be sexy but harmless enough to be cute.

I must have watched thousands of videos like these without ever considering making one of my own. It wasn't until I stumbled across an early viral video, "This and That" by Chris Crocker (of "Leave Britney alone!" fame), that I seriously considered making one for the Internet. What I saw was a young gay white boy with a Jennifer Aniston bob, screaming out "to the bitches that wanna fight me" in an accent halfway between Mo'nique's and a Tennessee grandma's. It wasn't necessarily erotic, but there was something completely invading about Crocker's gaze into the webcam — it was as though he activated that little gray box perfectly. He had the excitement of a Pinocchio with his strings recently cut and the entertaining intent of a sociopath like Chuckie. I knew this was a car crash waiting to happen, and I immediately became addicted to Crocker's videos.

I became Crocker's friend on MySpace in December 2006 and followed the flood of video monologues posted almost daily. In topics that ranged from sarcastic beauty secrets and arguments with his grandmother to sexy dance videos and relationship advice, there was something



Human ashtray high jinks? Hey, if they helped James Dean's film star status, there's no reason why they shouldn't boost the video profile of the Passionistas' Aaron Sunshine (left) and Myles Cooper (right).

very lonely about him. He wanted to be famous but was stuck living with his grandparents in a rural part of the South. With only the Internet and a camcorder, Crocker was able to independently create, in a little more than a year, an infrastructure of hundreds of thousands (and now millions) of viewers. A mixed audience of fans and haters, they all waited on his every move because he would do anything for the camera. As an artist, I was jealous of his popularity and brilliant consistency. I wanted in on his game.

My bandmate Aaron Sunshine and I decided we would start making Internet videos for our band, the Passionistas, as this would be a simple way to sate our incessant needs for humiliation and self-promotion. After our first

attempt, an underviewed series of videos titled *Haterz Beware* targeted at a fictional group of people who spend their lives hating our band, we decided to make a short that would encapsulate everything that makes Internet video popular. Or so we thought.

Our goal was Internet popularity, so we wanted to make sure something sexy happened, and something violent too. We decided that the concept of Aaron burning me with a cigarette while we were both shirtless sounded too perfect not to do.

We sat in front of my iMac, a gift from my parents for my graduation from San Francisco State University two anticlimactic years ago, and took off our shirts. We opened QuickTime and clicked Record. Aaron seemed transfixed by the moment. He stared at the camera, then at the tender white of my forearm. He showed the glowing cigarette to the camera. Then, leering, he sadistically burned my wrist. It hurt like an *Alien* baby popping out of my arm. Fifteen minutes later it was on YouTube. Stupidity being a mainstay of the format, I was expecting grand popularity. We made sure to include lascivious and lurid tags in the video description, like *twinks*, *shirtless*, *naked*, *burned*, *owhie*, and *sexy*,

so anyone searching with these words, or a combination thereof, would stumble upon our video. It reached about a thousand views in a little more than a week.

My rational mother somehow found out about the video and got very upset. She is a grade school teacher who lives in a pine tree-infested coastal art community. She made some really popular shabby-chic birdhouses in the 1990s. She's recently returned to watercolors and has always loved making smiling figures with clay. My mother had no idea why somebody would make something so awful and hurtful. She was not at all thrilled when I explained that this video was an experiment done in the name of art. I told her that one day she'd understand, and I reluctantly removed it from YouTube.

So, to get back at her, I asked Santa for a camcorder and staged a Passionistas video for our song "Wild West" in her hot tub. Following one of the rules of Internet video popularity, I was, of course, shirtless and in my underwear. To contrast with my forest-filled hot tub scenes, I filmed Aaron brushing his hair and teeth and smoking in San Francisco — shirtless, of course. My second attempt at a viral video is doing all right in terms of views at the moment, but its popularity is not comparable to that of Crocker's videos.

Crocker is more pathetic than me. Aaron and I had a chance to catch him in one of his first public appearances, in October 2007 at the Crib in San Francisco. It was that night that he proclaimed, "I don't have talent — I only have fans." There is a certain sexy courage we possess only when we are alone. Crocker is in the vanguard, the best of many new artists broadcasting from the bedroom.

(Myles Cooper)

www.myspace.com/thepassionistas

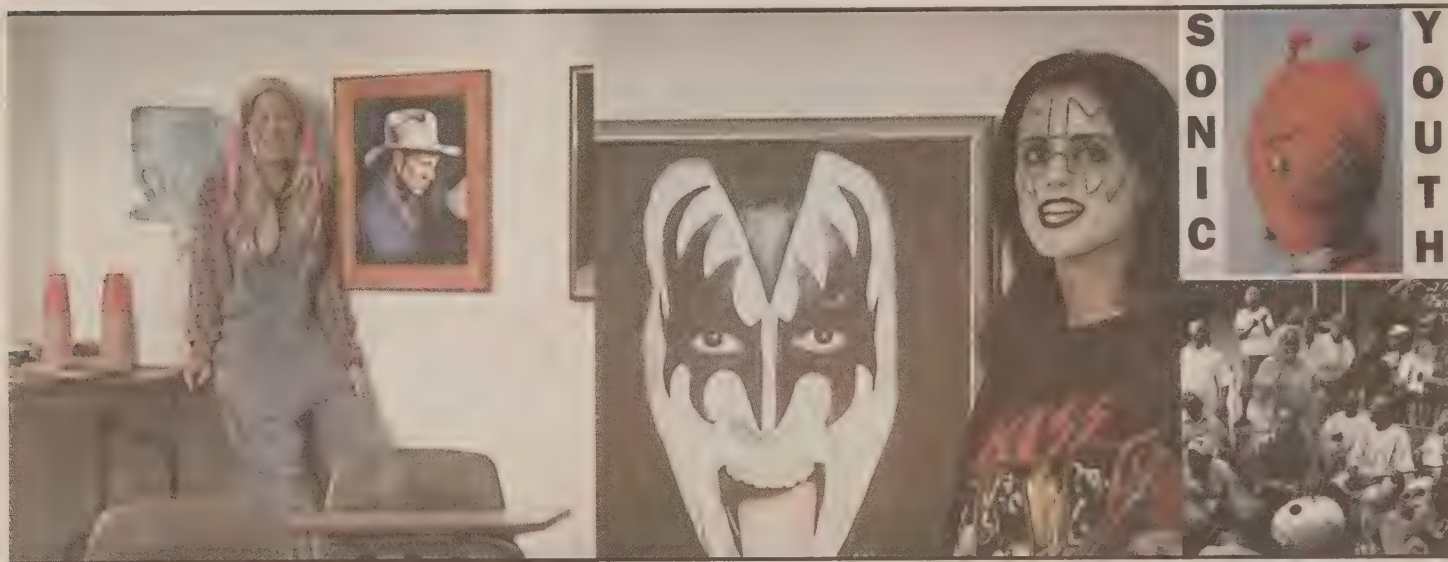
www.youtube.com/thepassionistas

THE MIX

- (1) *Phantom of the Paradise* tunes at Sailing, Attic
- (2) Rock 'n' roll aerobics, Parkside
- (3) *Çasanova's Chinese Restaurant*, in *A Dance to the Music of Time: Summer* (Popular Library, 1977), by Anthony Powell
- (4) Wishing the new *Futurama* movie were better
- (5) Silversun Pickups, Club Six

music

*Dirty minds beget filthier — and funnier — works of video art, as exemplified by Mike Kelley's **Day Is Done**: a backwoods boob (left) stands by her man Garth Brooks, portrayed peering at a naked breast, and a KISS kid (center) declares, "Gene Simmons's tongue is an organ of oral artistry!" Rock fans probably know Kelley best for his cover for Sonic Youth's **Dirty** (top right). Oh yeah, and don't forget to catch Malian master Toumani Diabaté's Symmetric Orchestra (bottom right) on Jan. 26 at Herbst Theatre, as part of SFJAZZ's current season. Those idol portraits could use some symmetry ...*



Booby call

By Kimberly Chun
kimberly@sfbg.com

SONIC REDUCER Who can bring together cast-off crocheted critters and KISS? Early '70s Ann Arbor, Mich., art noise and the Whitney Biennial?

Vampires toiling in cubicles and Sonic Youth's 1992 album *Dirty* (DGC)? Mike Kelley, man, can.

Ouch — the allusions get bumpy after almost three hours of mind-altering video candy. The medium may be the favored art material of the moment, but it's only one weapon at the disposal of the cofounder of *Destroy All Monsters* — the Stooges' weirder kissing cousins — and the *Dirty* cover artist. Kelley's work can be found in major museum collections around the world, and he's collaborated on video pieces with artists like Paul McCarthy in the past, but *Day Is Done*, which screens Jan. 31 at the Yerba Buena Center for the Arts, is his first feature, revamped as a narrative-ish stream from the installation version shown in 2005 at Gagosian Gallery in New York City.

Religious icons, '80s modern dancers, lousy Nazi rappers, bad comedians, and spacey witches and

vampires dance, sing, and hold forth throughout the video musical's 32 chapters, augmented by a Kelley-written soundtrack that encompasses gospel and techno, light pop and monkish drone. Say I'm lost in pop idolatry, but the most wonderfully bizarre moment in this lengthy bizarre wonder arrives during a painful singles mixer furnished with irksome chair-desks as the differences among the assembled women — two African Americans, a white lost *Hee Haw* extra, a rocker in full KISS makeup, and a gloomy witch — are highlighted by portraits of their respective all-American idols: Kobe Bryant, R. Kelly, Garth Brooks, Gene Simmons, and Brandon Lee, all painted with clunky, thrift store-style passion.

After getting an, erm, tongue lashing from the KISS girl for nattering about the largeness of some big stuffed bananas, the hick chick is forced to defend her painting of Brooks staring at a bare breast (in reality painted by Kelley). "But it ain't even my tit — it's my momma's," the backwoods boob protests as the KISS fan sneers with all of Detroit Rock City's blood-spitting wrath. "Gosh, I hope Garth don't go for my momma and not for me!"

The rejoinder "That bitch is nuts!" might be a punch line to a half-cocked sitcom, but it's also the perfect response to the old biddy dressing down a would-be school

pageant Madonna for her posture or the blood-drenched hawk of a platinum MasterCard that supports the "educational complex" — or any other denizen of Kelley's jet-black-humored, bleakly antic fun house.

Looking back at the video now, however, Kelley can still picture changes to *Day Is Done* — each chapter a live-action re-creation of an extracurricular activity photo culled from a high school yearbook. For instance, the many students and office workers dressed as depressed vampires and gleeful witches seem a bit too trendy today, even for a man with a taste for monsters. "If I thought about it more, I would have done something less ... au courant, I guess," Kelley draws over the phone from his Los Angeles home. Does he still glimpse kids in full goth regalia? A heavy sigh, then, "Yeah. Also, it's kind of gone into the art world. A lot of goth art is being made."

A self-described "maximalist" who has made noise for years as part of *Destroy All Monsters* — a forerunner of experimentalists here and abroad — and later on his own, the man once pegged as a major proponent of installation-oriented "clusterfuck aesthetics" is clearly driven to strike out in fresh directions all the time. *Day Is Done*, for example, emerged from his work with repressed memories and his *Educational Complex*

sculpture, a model of every school the Detroit native ever attended, with, he says, "all the parts I couldn't remember left blank." The original idea for the video — shot over a few weeks in 2005 at an LA park, Kelley's studio, and his alma mater, California Institute of the Arts — was to "fill in the blanks with screen memory."

"Also because this show was in New York, I thought doing something with a Broadway overtone would be funny because that's something cultured New Yorkers are embarrassed about!" Kelley says, laughing.

Kelley is obviously still eager to venture into unexamined office parks of discomfort, provoking his viewers by pushing them into the dead spaces that fill the back lots of corporate break rooms and school yards. The artist's well-known stuffed-animal works similarly evolved from an unspoken exchange with his audience. "When I first starting using that stuff, I was only working with things that were handmade, and it didn't matter to me what they were — I was more interested in the idea of love and labor," Kelley explains. "But people were really, really fixated on the dolls, and I realized there's a great kind of empathy for them, and also I realized that much of that empathy had to do with this kind of rise and fixation on child abuse and that whole victim culture that was coming up in the '80s."

Shortly after one of those discarded dolls popped up on the cover of *Dirty*, Kelley, bandmate Cary Loren, SY's Thurston Moore, and critic Byron Coley put together the 1994 three-CD retrospective *Destroy All Monsters: 1974–1976* for Moore's Ecstatic Peace! label to document the original lineup's work before the arrival of the Stooges' Ron Asheton and the MC5's Michael Davis in the band. The founding group re-formed, while Kelley has continued to work sound components into his artwork and make and release music on his Compound Annex imprint.

Has music video ever been part of Kelley's Wagnerian compendium of interests? "I've never been asked!" he says. "I don't think I would do one for myself — who would show it? It'll just be another thing that sits in a box in storage, like all my records." Still, his freshly edited feature might work. "It generated a tremendous amount of music," the artist muses. "In a sense, *Day Is Done* is one giant music video." **SFBG**

DAY IS DONE

Jan. 31, 7:30 p.m., \$6–\$8
Yerba Buena Center for the Arts
701 Mission, SF
www.ybca.org
www.mikekelley.com

For more, see the Noise blog at www.sfbg.com/blogs/music.

Escape from planet Indie Rock

Brooklyn's dynamic proto-rock outfit Yeasayer reshapes the landscape

By Fred Miketa
 > a@eletters@sfbg.com

With so many indie rock bands riding the wave of all things post-punk or psych—this and that at present, it's rare that fans of subversive music are able to listen to subterranean songs as a means of escape. I mean, Band of Horses permeate Ford commercials during the NFL playoffs, and little brothers and sisters everywhere are air-guitaring to everyone from Mastodon to the Rapture.

So it makes perfect sense that Brooklyn, NY, band Yeasayer has managed to engage even the most cynical of indie veterans with its escapist realm filled with an uncompromisingly authentic helping of psychedelic — and extremely technically proficient — guitar noodling, hypnotic pop vocals, and worldly percussion that's as reminiscent of Carlos Santana as it is of Animal Collective or the Cure. How can you *not* escape when listening to something that trots along so many unexpected musical paths?

It's no surprise that this extension of the avant-indie wing is composed of two ex-barbershop quartet members and a rhythm section that

employs a bounty of instrumentation including but not limited to accordions, bongo drums, sitars, and sequencers. Driven by guitarist Anand Wilder, the group is a four-piece, genre-eradicating machine, with each member trading off vocal and instrumental duties by track. Eleven months in the making, Yeasayer's debut, *All Hour Cymbals*, was snatched up by Jason Foster of Monitor Records (Battles, Early Man) and eventually became the initial — and cornerstone — release of his newest imprint, We Are Free.

After a gazillion positive reviews, rumors of the band's outstanding performances at Austin, Texas's 2007 South by Southwest Festival, and yes, acclaim from MTV as part of the burgeoning Brooklyn scene, the band has become one of the few tripper acts that render a true sense of escapism as indie rock's merge with mainstream culture becomes a reality. I strongly recommend listening to the goth-pop-meets-Middle Eastern music psych-epic "Germs," followed by a serious bong rip. Then turn to the haunting, shoegazing barbershop bhanga of "Waves" and attempt



Cool world: Yeasayer — (from left) Luke Fasano, Ira Wolf Tuton, Anand Wilder, and Chris Keating — looks to the future with gospel, pop, and Latin polyrhythms. | PHOTO BY DORON GILD

to question what mental plane and planet you inhabit.

But what makes the mysticism of Yeasayer more mind engulfing than that of the mountain of other Dave Sitek- and Paw Tracks-approved artists (e.g., um, Celebration, Panda Bear, Ariel Pink)? One should first look at the group's penchant for gospel. While it may be hard to associate any of the long-haired and art school-ish members with that genre's religious core, just about every track on *All Hour Cymbals* radiates some sort of spiritual a cappella à la TV on the Radio's Tunde Adebimpe — if he were ever a member of a South

American Baptist choir. Even more interesting, the band's lyrics take the proverbial 180 degree turn from gospel's posi-vibes. Take, for instance, Yeasayer's single "2080": the members switch off melodically chanting, "I can't sleep when I think about the times we're living in / I can't sleep when I think about the future I was born into," only to follow with "I'll surely be dead / So don't look ahead / Never look ahead." Now we have an apocalyptic, uplifting, shredding whirlwind of pop innovation. Whoa.

With a European tour under their belt and an extensive United States tour in progress with their

fellow Brooklyn troupe of indie revolutionaries MGMT, Yeasayer are spreading the bounty of escapism worldwide. Experiencing this fearless entity, which is staring indie rock's mainstream monster directly in the face, should be an enlightening, if not enlightening, glimpse into the future of progressive songwriting as we might know it. **SFBG**

YEASAYER

With MGMT and the Morning Benders
 Mon/28, 9 p.m., sold out
 Bottom of the Hill
 1233 17th St., SF
 (415) 621-4455
 www.bottomofthehill.com

YOU WANT HAPPINESS, YOU GOT TO PAY: MARVIN GAYE'S *HERE, MY DEAR* REPRISED

FULL CIRCLE My life has been about the two Marvins — my father and my Chocolate City homeboy: singer-songwriter Marvin Pentz Gay(e) Jr. The latter was my late mother's favorite vocalist, and I used to joke that the similar names caused her to marry accordingly.

Certainly, it seems no accident that my parents split once Gaye went to the Upper Room. Now that I am amid the big D-I-V-O-R-C-E myself, it's fitting that my favorite Gaye masterpiece, *Here, My Dear* (Hip-O Select), should be reissued in this expanded edition under the brilliant aegis of producer Harry Weinger. The 1978 original was a bitter-sweet answer song to the dissolution of the artist's marriage to Anna Gordy, sister of his Motown label head. I believe my parents treasured 1971's *What's Going On* (Motown) above all — and rightly so, for it is the masterwork that forever fixed their generation of black dreamers and activists in the firmament. However, *Here, My Dear* has always been mine, even before I lived in the dark country that spawned it.

For almost two years Gaye's arch and despairing lyric has haunted me: "Somebody tell me please, tell me please / Why do I have to pay attorney fees? ... This is a joke / I need a

smoke." Now I know what it is to be trapped between the Scylla of anger (being unable to slough off betrayal and deceit) and the Charybdis of falling in love again (with no right to name or claim that love). My tragedy is that I play the record not for my spouse but for the man hidden between the ghost notes of "You Can Leave, but It's Going to Cost You." And experiencing



this hell on earth makes reframing Gaye's passionate testament more resonant. In the deferential but capable hands of acolytes from Salaam Remi — of Nas and Amy Winehouse fame — to the Roots' Ahmir Thompson and his Philly-soul fellow traveler James Poyser, a second disc explores the 14 songs anew, employing no embellishment beyond the source well. Myriad small pleasures are unearthed in the process: the crooner's quasi-Ituri yodeling, which kick-starts "Anger" and "Time to Get It Together," fittingly levers toward go-go for this daughter of Washington DC.

Yet nothing is as powerful as the boon of "When Did You Stop Loving Me, When Did I Stop Loving You" as reenvisioned by noted Gaye collaborator Leon Ware.

Reprised twice on the '78 LP and appearing a merciful four times on this edition, "When Did You Stop Loving Me ..." is the

moody, swinging centerpiece of the suite, a composition whose power is so inexorable that it always appears on playlists of black bohos ignorant of the recording's provenance — and such that I once waited two hours to hear Daryl Hall tear it up live. When Ware excavates his fallen brer's virtually unintelligible cries in the song's coda, it is the wrenching end point of the sonic double Dutch Gaye's voice and the sax have been playing for five and a half minutes. Holding one's heart and breath through the escalating genius of expression, one scarcely notices that Gaye doesn't even sing the chorus until the song's denouement, "Please, please ... won't you let me back in?" — this lyric is the anguished, primal glössolalia of black love forever rent asunder by the Middle Passage.

Breakup and concept albums may be part of the central tenets of rockism, but Gaye combined the two to produce an everlasting sublime that trumps both modern music history and his personal specificities of time and place. It would be a mistake to dismiss the flop — now restored to its proper pedestal — merely because it seems like Gaye turning his question inward from "What's going on?" to "When did you stop loving me, when did I stop loving you?" mirrored the decline of black Atlantic aesthetics into a miasma of me-first. *Here, My Dear* is antiwar too: a protest against inhumanity vast and eternal enough to transcend one's solitary agony and remake one whole in a universe of precious birdsong. (**Kandia Crazy Horse**)

grooves



VAMPIRE WEEKEND
Vampire Weekend
(XL)

As memorably suggested in LCD Soundsystem's neurotic party jam "Losing My Edge," nostalgia and hype make for a potent cocktail. The recent Columbia grads in Vampire Weekend wrap vocalist Ezra Koenig's fresh recollections of college greens and Cape Cod kissing in multiple layers of '80s pop panache. Early buzz placed the group's debut in the tradition of Paul Simon's formidable *Graceland* (Warner Bros., 1986), though any Afro-pop touches — especially on "Cape Cod Kwassa Kwassa" — are strictly window dressing for the group's John Hughes-style bedroom pop. To invoke another relevant movie man, this self-titled debut indulges world influences the same way director Wes Anderson does in *The Darjeeling Limited* — no matter the dioramic setting, it's all Manhattan here.

All of this would sound like a recipe for mawkish posturing if one didn't consider the young band's crafty catchiness. The ensemble dials up '80s nostalgia for sure — Dexys Midnight Runners, anyone? — but one suspects that it's the effortless, hypermelodic phrasing of '90s groups like Belle and Sebastian, Weezer, and the Shins that Vampire Weekend knows best. It's too early to tell whether Vampire Weekend will survive adolescence, though it's certainly bought some time with its ascending bass lines, squirming guitar refrains, staccato string arrangements, and endearingly monotone vocals. (Max Goldberg)

VAMPIRE WEEKEND
Jan. 31, 10 p.m., \$12
Popscore
330 Ritch, SF
popscore-sf.com

DENGUE FEVER *Venus on Earth* (M80)

The psychedelized seductions served up by Los Angeles' Dengue Fever are the sonic equivalent of a fully stamped passport: sweat streaked, tattered, and bearing the faintest tang of far-off spices. Ever the intrepid globe-trotters, the septet are equally adept at twisting Ethiopian jazz, Bollywood soundtracks, and Middle Eastern pop into their sweltering garage rock tribute to pre-Pol Pot-era Cambodia. On their third venture, *Venus on Earth*, the global soup gets a bit thicker: Chhom Nimol's entrancingly perfumed, frequently Khmer vocals slink and spiral their way above a heady mix of spaghetti western guitar, European lounge pop, and Californian surf rock to their usual touchstones, making for a thrilling, borderless musical hybrid. "Integration" marries Zac Holtzman's sinuous Arabian guitar lines to David Ralicke's R&B-peppered trumpet work, while the demented cowabunga of "Oceans of Venus" steers the spotlight to Ethan Holtzman's churning Farfisa organ. Most intriguing of all, "Tooth and Nail" finds the band fashioning elegant understatement behind a delicate tale of love and longing, temporarily tabling its now-familiar wild abandon in favor of heart-stopping Phnom Penh balladry. (Todd Lavoie)



ORGONE
The Killion Floor
(Ubiquity)

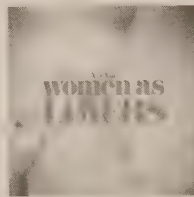
In 1986, Bronx, NY's Street Beat Records began issuing its *Ultimate Breaks and Beats* compilation series, which included rare funk cuts revered by b-boys and proto-hip-hop DJs alike. The 25-volume set collected "Apache" by the Incredible Bongo Band and other songs sampled throughout hip-hop's 1988 to '92 golden age. Producers like Marly Marl popularized these classic funk and soul snippets and introduced the hip-hop generation to vintage sounds.

Breaks have come full circle through contemporary bands Bamboos and the Dap-Kings, who've modernized funk via original recordings and covers. Los Angeles' nine-piece Orgone, fronted by decade-long members Sean O'Shea, Stewart Killion, and Dan Hastie, is an essential force in the new funk movement. Their tightly executed debut, *The Killion Floor* — named after their teeming recording studio — bursts with soulful enthusiasm and the scene's signature expert musicianship.

B-3 organ-led songs like "Who Knows Who" echo 1970s Stax-era Booker T and the MGs, complete with brass blasts and Dakah Hip-Hop Orchestra member Fanny Franklin's sassy, tell-it-like-it-is vocals. The Stax vibe continues on the dance number "I Get Lifted." Orgone work Fela Kuti-style Afrobeat into standout tracks "It's What You Do" and their "Funky Nassau" remake. One can easily hear Orgone's disco-y "Dialed Up" populating a future generation's *Breaks* comp. For now, though, Orgone's funky floor is beckoning. (Tomas Palermo)

ORGONE
Fri./25, 9 p.m., \$10
Elbo Room
647 Valencia, SF
www.elbo.com

local grooves



XIU XIU
Women as Lovers
(Kill Rock Stars)

The latest from Oakland's open wound-exposing dramatists Xiu Xiu, *Women as Lovers* owes more than just its title to controversial Austrian Nobel Prize-winning author Elfriede Jelinek. Both this disc and Jelinek's novel share an interest in exploring relationships as sites of power struggles and acts of violence. It's a familiar theme: Pat Benatar's "Love Is a Battlefield" or Womack and Womack's "Love Wars," anyone? But songwriter-vocalist Jamie Stewart has elevated the concept to a central concern for the band, combining unsettling imagery and tremulous vocals to craft nervy narratives of bedroom discord. Little wonder, then, that Jelinek's love-as-aggression philosophy provided inspiration for *Women as Lovers*.

Combateness figures prominently on the disc. Eastern gongs and bells clatter against near-industrial rhythm patterns, hushed interludes are blitzkrieged by electronic static screeches, and Stewart's breathy whispers are frequently yanked from introspective states with tortured howls. Terse and taut lyrics are loaded with hard-soft juxtapositions: "Crush an ashtray into your breast," Stewart implores over Ches Smith's menacing drum torrents on "In Lust You Can Hear the Axe Fall," while the signed assertion "a child is nothing without hate," cast above delicately brooding acoustics, is worthy of comparisons to the stark theatrics of Michael Gira's Angels of Light. Curiously, Gira turns up to duet on a thrilling sax-skrinking interpretation of the Queen-David Bowie classic "Under Pressure," a deceptive piece of radio candy with a bitter filling, its doom-riddled lyrics a perfect match for Xiu Xiu's tales of inner turmoil. (Todd Lavoie)



JENNIFER JOHNS
Painting on Wax
(Hiero Imperium)

There must be something in the vitamin water, because the Bay Area's nurturing one of the healthiest scenes around for hip-hop soul chanteuses. Positioning herself in the league of much-loved artists Ledisi and Goapele, Oakland native Jennifer Johns keeps it local while going global on her impressive sophomore release, *Painting on Wax*. As on her debut, the impossibly titled *Heavyelectromagneticsoulapoetic junglehop* (Nayo Movement Music, 2004), Johns incorporates eclectic musical influences — everything from dancehall to reggaeton — only this time she forgoes the drum 'n' bass beats peppering her previous work in favor of spare synth sounds that conjure up hyphy and old-school hip-hop.

The dance floor heater "Move Wit It," with Kaz Kyzah of the Team, slaps with the best of 'em, while the title track sets Johns's smooth vocals against a meaty Rick Rubin-esque boom-bap. Whatever arrangement it's set in, Johns's voice soars and soothes: its rich timbre provides continuity throughout this diverse album, which seems engineered precisely to show off the vocalist's harmonic dexterity. A proficient rapper, Johns is at her best when seducing listeners on sultry sex romps, including the Digital Underground-inspired "Goody Goody Gum Drops" and "Nasty," on which Zion of Zion I trades progressive politics for pillow-talk rhymes. Zion also appears with Blackalicious's Gift of Gab on the rousing third-world liberation anthem "Ghetto International." Having worked as a backup vocalist for the Gift of Gab a few years ago, Johns is no longer content to stand in the background. *Painting on Wax* puts her center stage, where she belongs. (Amanda Maria Morrison)

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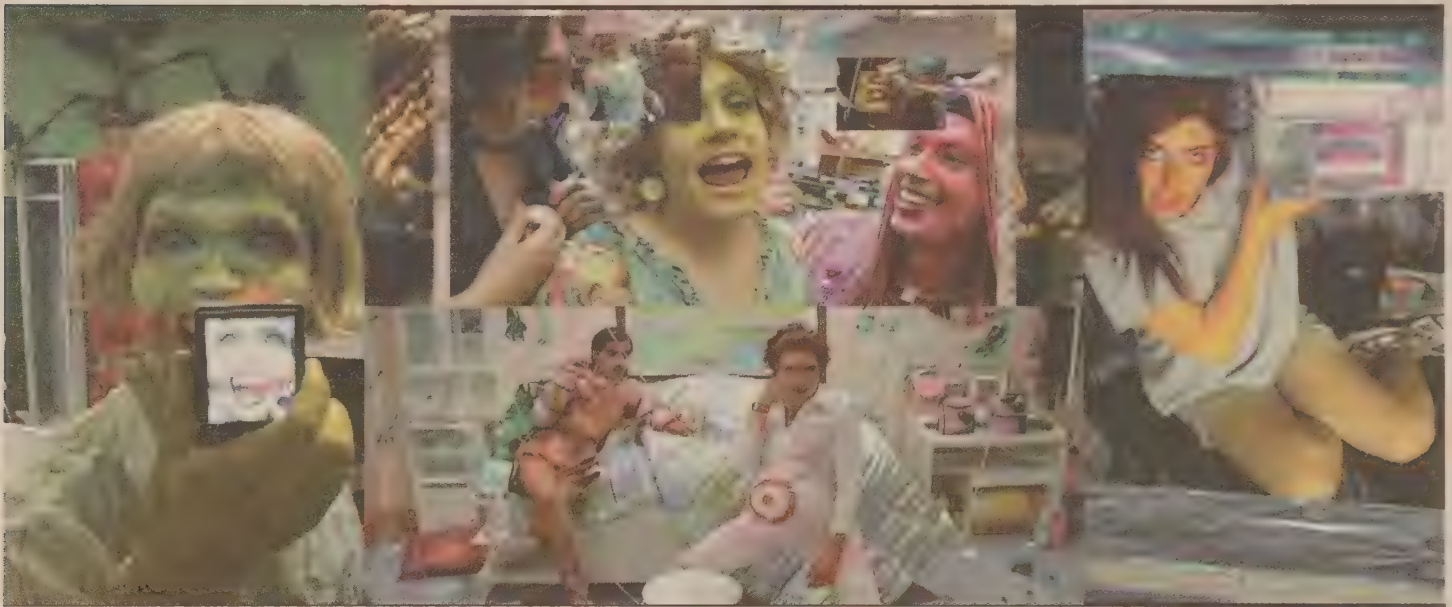
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"C'HOON PURDY NABT N' GO WITH ME, COZ I'M HEARTY FOR LOVE"

- JIMMY JONES

The mixed-media people we hired are here, and they look just like the catalogue: artist Ryan Trecartin's effervescent video spasms key into club culture and cube the Internet death code.

IMAGES FROM *I-BE AREA* (2007), COURTESY OF ELIZABETH DEE GALLERY, NEW YORK



Rave damage

By Marke B.
superego@sfbg.com

SUPER EGO "Hey Skippy, PattyMay is here. In. This. Room." "Oh god, it's true! PattyMay is in this room." "Yes! Tell him I am here. I am PattyMay, and I am in. This. Room."

"Did you say PattyMay is in the room?" This is the *Guardian's* video art issue, and anyone who's recently hung out with a certain brand of cued-in, mid-20s clubber knows that the neon-splattered, inverted Internet psycho-vids of Ryan Trecartin are the new now. Those who've not hung out with such can plug directly into any enervated crackles and eyeball quivers lingering from their tab-heavy rave days — a tweekend back in K-land, courtesy of capital A — with a quick scan of the 26-year-old Texan's YouTube channel, WianTreetin.

There and in several big-time art exhibitions throughout the world you'll find one of the most

mind-bending glosses on getting ready for a night out, and actually going out, that's ever been burned to digi, *A Family Finds Entertainment* (2004). This half-hour doozy begins with a gothic drag specter clutching a bottle of generic hair spritz and trying to pull a little girl into a bathroom closet. It ends with a boy who's been run over by a ghost car rising from the dead as a gender-clown version of himself gets reborn in a kiddie pool after a house is destroyed by an underground indie rock dance orgy. (Cue fireworks.)

In between is what one character calls "nonlinear trash — with color!" and the wickedest toss-off line in the universe, "To the dark side — I party alone." Also: a chipmunk remix of Sophie Ellis-Baxter's awful "Murder on the Dance Floor," a spastic impersonation of an infernal fiber-optic network, liberal quantities of ingested toner, confused plans shouted through butcher-paper walls, and the partially imaginary dream girl PattyMay, made somehow realer by several incantations of her name. All this and more, plus an overload of kitten star wipes.

What? That's not your typical night out? Honey, call me.

Summarizing the plot of Trecartin's hyperactive, live-action phantasmagorias is so beside the point it's next to it. Part of the posted synopsis of his 2006 short *Tommy Chat Just E-Mailed Me*: "Takes place inside and outside of an Internet e-mail.... Tammy prints stuff and confronts Beth. Beth does a Google search for 'fun' and finds 'ugly,' so she phone calls her dark dream girlfriend Pam who has communication problems, a dead computer painting, Apple OSX, and their lesbian communal baby prop."

And although the look and feel of his episodes — Microsoft-blue papier-mâché walls, vine-sprouting ceilings, fluorescent-dipped skin tones, looped asexual voices, ominous snippets of warped bubblegum pop — are definitely wiggy, drug analogies come up obvious and short. Trecartin's created a hilarious and horrifying — *hilarifying* — open-source code for the nightmare side of contemporary life, with its inflatable technological chaos, zombified discount shopping, and endless idiotic yakking. Wild club nights and the ancient

rituals of rebirth they tap into provide a central metaphor — actual physical activity among streaming virtual selves.

In 2007's *I-BE AREA* — basically what the invisible thing that sneaks up behind you when you've been online too long looks like — the main gist is the soul's fate in a world of obnoxious social networking, one that reduces individuals to quasi-emotional ADD outbursts and illogical catchphrases. It's life aboard the MySpace Death Star, and everyone had better fill up their blogs, crop their pics, broadcast in a perfect urban patois, and be their own friends. "Look, I think I just saw a highly advanced, 3-D text message of my future self giving me the middle finger," main character I-BE, a.k.a. Trecartin, says snootily.

I-BE AREA zings off on a million paths in its quest for authenticity — names become other names, twins melt into clones, characters switch places with their avatars and turn clairvoyant. There's a jaw-dropping tap dance sequence featuring orphaned kids recorded on *Adoption Audition Tapes*. At one point a woman who looks like she wandered off the set of *Dynasty*

identifies herself as the Head-PARent and drops a hypothetical blow-dryer into a hot tub full of hippie ghouls. Later a noodle-eyed tranny ectomorph called Pasta kidnaps a baby.

At the center of it all is the Wood Shop — a real wood shop, with band saws revving and lumber strewn precariously. It's also the perfect joke on a mainstream gay dance club. "Exotic" black go-go boys writhe frantically on tables, fractured machinery noises sub in for lame-ass techno, and an obnoxious fag hag screams "What?" into her cell phone as she negotiates with a punk band about collaborating. Then everyone prances around lewdly and breaks windows. Just like real life! **sfbo**

www.elizabethdeegallery.com/artists/view/ryan-trecartin

www.youtube.com/WianTreetin

WEB EXCLUSIVE

Read more about Ryan Trecartin and view his vids on the Pixel Vision blog at www.sfbg.com/blog/pixel_vision.

WED/23 DANCE CLUBS

Dynomite Beauty Bar. 10pm-2am, free. Rock, disco, and glam with rotating DJs.
Element Live Wednesdays Element Lounge, 9pm. Mixed bag of DJs, art shows, or live bands weekly.
Escape Cellar, 685 Sutter, 441-5678. 10pm-2am. Hip-hop, old-school, and R&B.
Frat House 440 Castro, 9pm-2am, free. A gay club with peddles and hard-drinking college bros in tighty whities slapping one another's asses.
Kraut Rock Night Knockout, 9pm-2am, DJs
Black Fjord, AC, and Allan spin kraut rock (duh) and bring you two hours of live footage from Amon Duul II, Kraftwerk, Guru Guru, and Tangerine Dream. All this plus live performances? *Mein Gott!*
Mixtape Wednesdays Skylark, 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.
Nightshift Stud. 10pm, Beati with DJ Initials PB.

1964 Edinburgh Castle. 10pm-2am, free. Mod 60s dance party.
Qo! 111 Minna Gallery, 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Push It Parkside, 6:30pm, \$5. Aerobicize with DJ Spike and Gina "Lunges" Lovoi. If the workout's too hard, sit down, get a beer, and make fun of everyone else.
Red Monkeys Voda, 9pm-2am, free. Roots and deep house with DJs Vedda and Martina Aquino.
RedWine Social Dalva, 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.
Satellite Anú, 43 Sixth St, 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno
Soul Glo Matador, 10 Sixth St, 863-4629. 10pm-2am, free. DJ Deedot spins '80s and '90s R&B and hip-hop. Everything old is new again.
The Soundtrack Madrone Lounge, 9pm-2am, free. DJs Citizen Ten and Mr. White bring you eclectic movies and warped film scores on three turntables. Special guest Deejay OM.
Synchronize II Pirata, 2007 16th St, 626-2626

9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.
Wax Wednesdays Milk, 10pm-2am, \$3. DJ RasCue turns back the clock with 80s and 90s hip hop on vinyl.

THURSDAY 24

ROCK/BLUES/HIP-HOP

Anaura, Reduced to Ruin, In Reverent Fear Bottaro of the Hill, 9pm, \$8.
Felunious Red Devil Lounge, 9pm, \$10.
Fleeting Trance, Girls with Guns, Koozito Hotel Utah Saloon, 9pm, \$7.
Gallows, This Is Hell, Cancer Bats, Vultures United Slim's, 7:30pm, \$15.
Howard Jones Great American Music Hall, 8pm, \$25.
Lady Dottie and the Diamonds, Chores, Browntown West, Hot Fog Parkside, 9pm

Lovemakers, Elephone, Frail Cafe du Nord, 9:30pm, \$10.
Blackbyrd McKnight, Ronkat Spearman, Eric McFadden, Kevin Carnes Boom Boom Room, 10pm, \$12.
Coco Montoya Biscuits and Blues, 8 and 10pm, \$17.50.
Silian Rall, We Be the Echo, Parker St. Cinema Hemlock Tavern, 9:30pm, \$6.
Snake Pliskens Quintet, Arshia Soul, Spankhouse Shakedown Grant and Green, 9pm, free.
Tempo No Tempo, New Up, Man/Miracle Rickshaw Stop, 8pm, \$8.
Walken, Trigger Renegade Annie's Social Club, 9pm, \$7.

BAY AREA

Ascension of the Blues 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 383-9600. 8pm, \$35-45, Through Sat/26.

JAZZ/NEW MUSIC

Barbara Hunter Trio with Kamau Seitu Les Joulins Jazz Bistro, 44 Ellis; 397-5397, 7:30pm

Chris Botti Yoshi's SF, 1330 Fillmore, 655-5600 8pm, \$42; 10pm, \$38. Through Sun/27
Danny Grewen Trio Cafe Claude, 7:30pm.
Don Alberts Trio Savanna Jazz, 7:30pm.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800, 7:30pm, free.
Dick Fregulia Washington Square Bar and Grill, 7pm.
Veronica Klies Enrico's, 504 Broadway, 982-6233 7pm, free.
Martini Brothers Band Le Colonial, 20 Cosmo Place, 931-3600, 7pm, free
"Pete Fallico's Hammond B3 Organ Thursdays" Jazz at Pearl's, 8pm, \$15; 10pm, \$10.
Pamela Rose Shanghai 1930, 7pm
Gary Rowe Moose's.
Stompy Jones Top of the Mark, 7:30pm, \$10

BAY AREA

Cyrus Chestnut Yoshi's, 8pm, \$18; 10pm, \$12.
Count Basie Tribute Orchestra Anna's Jazz Island, 8pm, \$15
Frisky Frolics Uptown, 9pm, \$7

FOLK/WORLD/COUNTRY

Jimbo Trout and the Fish People, Shut Ins, Craig Ventresco, Meredith Axelrod Amnesia, 9pm, \$6
Tipsy House Plough and Stars, 9pm, free

BAY AREA

Enam and Friends Ashkenaz, 8:30pm, \$10
Jacob Groomman and the Mountain Boys, David Thom Band Starry Plough, 9:30pm, \$6
Open jam after performance
Kelly Joe Phelps Freight and Salvage Coffee House, 8pm, \$20.50.
Son de Madera La Peña Cultural Center, 8pm, \$15.

DANCE CLUBS

Afrolicious Elbo Room, 10pm-2am, \$5. DJs Pleasuremaker and Señor Oz spin Afrobeat, tropicalia, electro, samba, and funk.
Beauty Bar 10pm-2am, free. DJ UFO spins electro and retro records.
Brazilive El Rio, 9pm, \$8. DJs play Brazilian dance music plus live set by Macabéa
Compression Temple, 540 Howard; www.templef.com. 10pm, \$5. DJs 2Cents, Sharp, the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.
Connected Thursdays Anú, 43 Sixth St, 543-3505, www.anu-bar.com. 9pm-2am, free. House music with DJs Nic Horton and David Schuback
Le Freak C'est Chic Pink, 10pm. With Frenchy Le Freak and Pheeko Dubfunk
Give Thanks Club Six, 9pm-2am, \$5. With Polo, Daddo Rolo, Common Senses, Uni-T, Shortkut, Doggie, Ivier, and Irie Dole
Heart of the City Azim, free. 1 Tillman Place 362-9750. 10pm-2am, free. DJs Deedot and guests spin hip-hop, R&B, and '80s
Inna Da Light Lazzlo, 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnol
JIT John Collins, 90 Natoma; 543-BARR, 10pm-2am, free. Alternating DJs spin everything from funk and nu jazz to dub, house, and foot work
Minx Endup, 10pm-4:30am. DJs and female artists.
Nickie's BBQ, 9pm, \$5 Reggae and Dancehall with DJ Jah Yzer
Night Class Madrone Lounge, 9pm-2am, free. DJ Shane King and Swayzee take your ass to sci-fi
1984 Cat Club, 9pm-3am, \$3-6. '80s, top 40, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.
Popscene 330 Ritch, 10pm-2am, \$5-8. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako
Riot GRRRL Stud, 10pm. Mama Cass and Alex Phallex the Homogay DJ bust you out the closet with queer punk and rock 'n' roll for the revolution, with \$2 PBR if you bring your own mason jar
Trauma El Rincon, 9pm, \$3. Drum 'n' bass with the Doctor, Reclips, ESKR, Arize, and guests
Tubesteak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.
Yard Baobab, Reggae and dancehall with DJ Mpenzi.

FRIDAY 25

ROCK/BLUES/HIP-HOP

Donnas 1015 Folsom, 9pm.
"Emergenza Music Festival" Rock-it Room, 8pm, \$15. Also Sat/26.
Sean Hayes, JT and the Clouds Independent 9pm, \$17.
Hi Nobles, Blank Stares, and Facts on File Hemlock Tavern, 9:30pm, \$6
Les Hormones, FM Bats, No Bunny, Pizzas Knockout, 9pm, \$5.
International Playboys Boom Boom Room, 10pm, \$12

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Jakes Grant and Green, 5pm, free.

Jesse James Biscuits and Blues, 8 and 10pm, \$25.
Lady Dottie and the Diamonds, Brown Town and
the Porch Honkys Grant and Green, 9pm, free.

Liars, No Age Slim's, 9pm,
\$14.

Maldroid, Uptones, Mayfire Rickshaw Stop,
8pm, \$10. SF IndieFest Launch Party, See,
Picks, page 20.

Mr. T Experience, Hi-Fives, Helper Monkeys
Bottom of the Hill, 9pm, \$10.
Pride and Joy Bimbo's 365 Club, 9pm, \$20.

Rube Waddell, Kinetic Steam Works,
Unextraordinary Gentlemen, Nekyia, Dark
Gordon, Paxton Gate Great American Music Hall,
8pm, \$20. "Edwardian World's Faire."

Pier Pressure Johnny Foley's, 9:30pm, free.
Pop Rocks Red Devil Lounge, 8pm, \$10.

Rykarda Parasol and the Tower Ravens,
Mellowdrone, Excuses for Skipping Cafe du
Nord, 9:30pm, \$12.

Second Opinion, Lewd, In Liars We Trust, Stiff
Jeans Annie's Social Club, 9:30pm, \$7.
3rd Rail, Pie Rats, Wire Graffiti Parkside, 9pm.

BAY AREA

Ascension of the Blues 142 Throckmorton
Theatre, 142 Throckmorton, Mill Valley, 983-9600.
8pm, \$35-45. Through Sat/26.

Bayonics, Dynamic Shattuck Down Low,
9:30pm, \$7.

Mark Hummel's Blues Harmonica Blow Out
Yoshi's, 8 and 10pm, \$30. Through Sun/27.

New Thrill Parade, Tulsa, Wyldlife, Jump Off
a Building, Fonctionelles 924 Gilman, 8pm, \$5.
People's Park benefit.

Straggler, Superthief, Humanzee Starry Plough,
9pm, \$7.

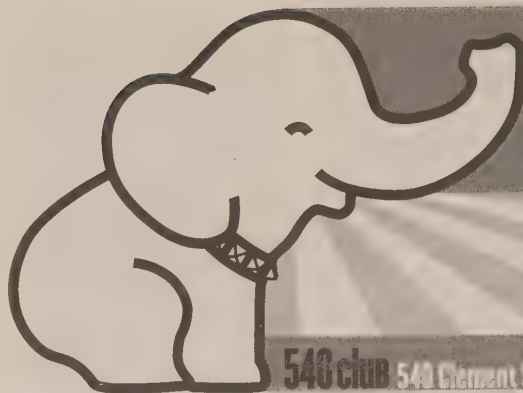
Tempest, Avalon Rising Ashkenaz, 9pm, \$15.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark,
9pm, \$10.

Chris Botti Yoshi's SF, 1330 Fillmore; 655-5600.
8pm, \$48; 10pm, \$44. Through Sun/27

CONTINUES ON PAGE 32 >>



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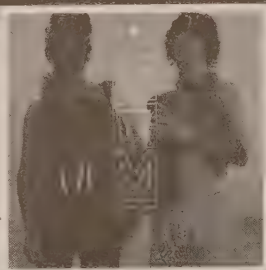
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THU JAN 24th doors 7:30 \$3

Sean Hayes
FRI JAN 25th doors 8:30 \$17

Al d'ivoir simone
SAT JAN 26th doors 8:30 \$12

TIM FINN
Miranda Lee Richards
SUN JAN 27th doors 7:30 \$22

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FRIDAY JANUARY 25 - 9:30PM - \$12 (INDIE)
RYKARDA PARASOL
AND THE TOWER RAVENS
MELLOWDRONE
EXCUSES FOR SKIPPING

SATURDAY JANUARY 26 - 9:30PM - \$12 (INDIE-ELECTRO)
WHITE WILLIAMS
EATS TAPES
BRIDEZ

SUNDAY JANUARY 27 - 8PM - \$10 (SONGWRITER)
AMOEBA MUSIC PRESENTS:
BRANDI SHEARER
ADAM LEVY
QUINCY COLEMAN
GEOFF PEARLMAN

MONDAY JANUARY 28 - 8PM - \$12 (LITERARY EVENT)
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TUESDAY JANUARY 29 - 8:30PM - \$30 (SONGWRITER)
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AN EVENING WITH
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ON A DIFFERENT ASPECT OF RICKIE'S CAREER

WEDNESDAY JANUARY 30 - 8PM - \$10 (ROCK)
JOSH FIX
GRIDDLE
R & B JAZZ GOSPEL SUPREME 80

THURSDAY JANUARY 31 - 9:30PM - \$10 (INDIE)
THE LOVEMAKERS
AUDRYE SESSIONS
POOR BAILEY

FRIDAY FEBRUARY 1 - 9:30PM - \$10 (RAP/HIP-HOP)
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(OF THEMSELVES AND SUTLEI)
ANON DAY
DJS CHARLIE COFFIN & MARK KOSTACK

SATURDAY FEBRUARY 2 - 9:30PM - \$10 (HIP-HOP/ROCK)
FORREST DAY
THE SHOTGUN WEDDING QUINTET

SATURDAY FEBRUARY 2 - 7:30PM - \$20 (INDIE) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL
NADA SURF (ACOUSTIC)
PORT O'BRIEN

TUESDAY FEBRUARY 5 - 8:30PM - \$30 (SONGWRITER)
KFOG AND THE SF BAY GUARDIAN PRESENT:
AN EVENING WITH
RICKIE LEE JONES
EACH SHOW WILL BE UNIQUE AND FOCUS
ON A DIFFERENT ASPECT OF RICKIE'S CAREER

WEDNESDAY FEBRUARY 6 - 8PM - \$10 (FOLK) (SONGWRITER)
SEAN SMITH AND
THE PRESENT MOMENT
(NECROM RELEASE PARTY)
JAMES BLACKSHAW
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THURSDAY FEBRUARY 7 - 8:30PM - \$11 / \$13 (BLUEGRASS)
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MUSIC



Bridez

PREVIEW While I was never able to catch the hella garagy, damaged goodness of So So Many White Tigers — the short-lived trio of wild child darlings fronted by Liza Thorn — in the flesh, I am excited about the bleach blond-mopped scream queen's new fling, in the equally cathartic Bridez.

Formerly known as Wild Gold and Wildflowerz before adopting their current moniker, Bridez retain SSMWWT's blown-out aesthetic of smeared guitar fuzz and spit-and-crackle amps, while Thorn — the band's vocalist and keyboardist — still shrieks and wails lustily like a caged banshee in heat. Throughout the unchecked, noisy skree, guitarist Will Seamens and drummer Phil Fox throw a heap of buried, pop-embracing melodies and skittery tempos into the mix for Thorn to toy with. "I always thought SSMWWT was pretty melodic, but people are always telling me that it was just really loud and kind of difficult to listen to," Thorn commented over the phone. "People tell me Bridez is more melodic or pop and some of our songs sound really tropical and fun. Regardless, it's still loud rock 'n' roll, and I'm really excited about it."

Thorn also revealed that Bridez just completed recording with Brian Tester of the Oakland outfit Triangle, and the band hopes to unveil a CD-R in the coming weeks. In the meantime, the group's MySpace page includes three songs from those sessions, which Thorn instructed me to "play loudly through large speakers." "Good Lighting" and "Wilderness" scorch with mammoth-size noise walls that drown out the percussion and Thorn's raspy yowling, while "Winners" sounds like a lost pop treasure from AM radio. Sadly, it's over in less than 10 minutes. I can't wait to hear the next round. **(Chris Sabbath)**

BRIDEZ With White Williams and Eats Tapes. Sat/26, 9:30 p.m., \$12

Cafe du Nord, 2170 Market, SF, (415) 861-5016, www.cafedunord.com

FRI/25 JAZZ/NEW MUSIC CONT'S

Terrence Brewer Shanghai 1930.

Charles Unger Experience with Valencia Les
Joules Jazz Bistro, 44 Ellis, 397-5397, 8pm.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli
Square, 891 Beach, 771-6800, 8pm, free.
Homenagem Brasileira Jazz at Pearl's, 8 and
10pm, \$20, Through Sun/27.

Jake Blackshear Quartet Café Lo Cubano,
3401 California, 831-4383, 6:30pm.
Macy Blackman and the Mighty Fines Le Colonial
721 Sutter, 931-3600, 10pm, \$5.

Pascal Baker Band Savanna Jazz, 7:30pm.
Sasha Jacobsen Trio Café Claude, 7:30pm.
Susan Sutton Washington Square Bar and Grill,
7pm.

BAY AREA

Isaac Schwartzet Jazzschool, 8pm, \$10.
Rhonda Benin and Soulfur Strut Anna's Jazz
Island, 8pm, \$12.

FOLK/WORLD/COUNTRY

Brian Wright and the Waco Tragedies, WAZ,
Buddy Hotel Utah Saloon, 9pm, \$8.
Cesar's Latin All Stars Metronome Dance Center,
9pm, Also Sat/26.

Les Mystere des Voix Bulgares Grace
Cathedral, 1100 California; www.sfjazz.org,
8pm, \$25-45.

Orgone Elbo Room, 10pm, \$10. See Grooves,
page 27.

Twang Ditty Plough and Stars, 9pm.

BAY AREA

Any Old Time Freight and Salvage Coffee
House, 8pm, \$21.50. Also Sat/26.
Big Sandy and His Fly-Rite Boys, Tippy Canoe
and the Paddlemen, Red Meat Uptown, 9pm,
\$10.

Paula Fuga Jupiter, 8pm, free. See Picks,
page 20.

Gino Delefosse and French Rockin' Boogie Eagles
Hall, 2305 Alameda, Alameda; 285-6285, 9pm,
\$18.

Ben Ross, Christopher Hanson Nomad Café,
7:30pm, free.

DANCE CLUBS

Afrosoulution Madrone Lounge, 9pm-2am, \$5. Djs
Mpenzi and Fuze spin high-energy soul and world
music.

Baxtalo Drom Amnesia, 9pm-2am, \$6-10.
Balkan, bhanga, punk, Latin, and Gypsy jams.

plus belly dancing and live guests

Gul Boratto Fat City, 314 11th St, 252-7100
10pm, \$15. The Brazilian electrotech master-
mind gets your weekend started right. See Picks,
page 20.

Cancun Club Glas Kat, 10pm-3am, Salsa, mermen-
que, reggaeton, bachata, rock en español, Latin
pop, Mexican, hip-hop, R&B, and old-school with
Tony O, Radio Activo, Chuy Gomez, DJ Mauricio,
and Santiago.

Directions in Stereo Dalva, 9pm-2am. Djs
Circuit73, Dave Ayu, Wrong?, and Subtext spin
everything from punk to disco.

The Dream Queen's Revue Aunt's Charlie's, 133
Turk; 441-2922, 10pm. Drag cabaret hosted by
Ruby Slippers and DeeDee La Femme

Fag Fridays Pink, 10pm-4am, \$10. With
residents Rolo, David Harness, Pete Avila, and
Neon Leon and weekly guests.

Fat House Fridays Anu, 43 Sixth St, 543-3505,
www.anu-bar.com, 10pm-2am, free. The Dirty Duo
spin dance records. Fat ones

Fuck Shack Beauty Bar, 10pm-2am. With
Jeffrodesiac and guests.

Hot Boxx Girls Aunt Charlie's Lounge, 133 Turk;
www.auntcharlieslounge.com, 10pm-2am, free.
With host Gina La Divina.

Hot Pants Cat Club, 10pm-3am, \$6. Hip-hop, pop,
'80s, and electro with Djs Chelsea Starr, Melissa,
Mike Biggs, and the Wax Chef

Levande Lounge 6-10pm. Live performance by
Acoustic Sneaky

Lo-Gear Transfer, 198 Church; 861-7499
9pm-2am, free. Djs TophOne and Pause spin
hip-hop, punk 'n' roll, and electrotrash at this unof-
ficial Critical Mass after-party. With bike films and
\$2 beers all night.

Make-Out Room 10pm-2am, \$5. DJ Tom Thump
and guests bring the classic funk, world beats, and
old-school hip-hop.

Nickie's BBQ 9pm. Hip-hop and house with DJ
Spectre.

Night and Day Voda, 10pm-2am, free. Soulful
sounds and vibes with Djs Black and Decca.

OMGLOL!! Lipo Lounge, 916 Grant; 982-0072,
9pm-2am, \$5-8. DJ Nissus plays dirty French
disco, plus special guests.

Paris Dakar International Baobab, 10pm, \$3.
Reggae, dancehall, hip-hop, soul, and R&B with
DJ Mpenzi.

Planet Big Stud, 10pm-2am. House. Big house.
Remedy DNA Lounge, 10pm-4am, \$15-20. Deep
house and hip-hop.

El Rio Fruit Stand El Rio, 6pm-2am, free. Djs
Carmen and Miranda spin fruity platters while
Sissyboy rocks the meat ... at the BBQ, that is.
R. Kelly's Trapped in the Closet Mezzanine, 7:30pm,
\$8. He's already been spoofed on *South Park*, but
the saga continues... Catch it all at the Mezz.

SATURDAY 26

ROCK/BLUES/HIP-HOP

- Angry Samoans, Subtle Way, Officer Down Bottom of the Hill, 9pm, \$10.
 Au Revoir Simone, Loquat Independent, 9pm, \$12.
 Blind Willies, Joel Streeter, Crowsong Hotel Utah Salon, 9pm, \$10.
 Business End, Vitamin Party, Craggs Parkside 9pm, free.
 Campo Bravo, Harbours, Two Sheds Hemlock Tavern, 9:30pm, \$6.
 Culann's Hounds Plough and Stars, 9pm, \$6 "Emergenza Music Festival" Rock-It Room, 8pm, \$15.
 Holy Kiss, Jail Weddings, New Centuries Knockout, 9pm, \$5.
 Jason Isbell and the 400 Unit, Will Hoge, Patrick Park Slim's, 8:30pm, \$15.
 Low Red Land, Aimless Never Miss, Form and Fate El Rio, 9pm, \$7, Benefit for Eco-Prisoners. Mixers Four Deuces, 2319 Taraval, 566-9122, 9pm, free.
 Monophonic Elbo Room, 10pm, \$5-10 "4Onefunktion."
 My Revolver, Whiskey and Knives, Cobretti, Inferno of Joy Parkside, 9pm, \$7.
 Phil Lesh and Friends, Dumpstaphunk Civic Center Auditorium, 99 Grove, 421-TIXS, 7pm, \$45.
 Symptoms, Up and Down, Meat Sluts Annie's Social Club, 9pm, \$6.
 Earl Thomas Biscuits and Blues, 8 and 10pm, \$17.50.
 Two and a Half White Guys Grant and Green, 9:30pm, free.
 Vinyl, Pleasuremaker Boom Boom Room, 9:30pm, \$12.
 White Williams, Eats Tapes, Briedez Cafe du Nord, 9:30pm, \$12. See pick box.

BAY AREA

- Ascension of the Blues 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 383-9600, 8pm, \$35-45.
 Babyland, Sixteens, Replicator, Everything Goes Cold, Dommm, Snowsuit 924 Gilman, 7:30pm, \$7.
 Izabella, Cal Lucas Starry Plough, 9pm, \$10.
 Mark Hummel's Blues Harmonica Blow Out Yoshi's, 8 and 10pm, \$30. Through Sun/27.

JAZZ/NEW MUSIC

- Bill "Doc" Webster Band Les Joulins Jazz Bistro, 44 Ellis, 397-5397, 7:30pm. Swing from the '30s and '40s.
 Macy Blackman Washington Square Bar and Grill, 7pm.
 Black Market Jazz Orchestra Top of the Mark, 9pm, \$10.
 Chris Botti Yoshi's SF, 1330 Fillmore, 655-5600, 8pm, \$48, 10pm, \$44. Through Sun/27.
 Echo Beach Grant and Green, 6:30pm, free.
 Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, 771-6800, 8:15pm, free.
 Homenagem Brasileira Jazz at Pearl's, 8 and 10pm, \$20. Through Sun/27.
 Jazz Mafia Moose's, 1652 Stockton, 7pm.
 Jelly Roll Souls Café Claude, 7:30pm.
 Michael Manning, Edo Castro, Yves Carbonne Noe Valley Ministry, 7:30pm, \$20.
 Billy Philadelphia One Market Restaurant, One Market, 777-5577, 6pm.
 Proteges of Hyler Jones Shanghai 1930, 8pm.
 Robert Stewart Experience Rasselas Jazz, 9pm.

BAY AREA

- George Cotillios Albatross Pub, 9:30pm, \$3.
 Jazz at Lincoln Center Orchestra with Wynton Marsalis Hertz Hall, Bancroft and College, Berk, (510) 642-4864, 8pm, \$48-68.
 Jonathan Alford Group Jazzschool, 8pm, \$18.
 Ravi Abcarian Group Jupiter, 8pm, free.
 Yancie Taylor and His Jazztet Anna's Jazz Island, 8pm, \$12.

FOLK/WORLD/COUNTRY

- "Breakfast with Enzo" Bernal Heights Neighborhood Center, 515 Cortland, 206-2140, 10am, \$3.
 Cesar's Latin All Stars Metronome Dance Center, 9pm.
 Live flamenco music Cafe Arguello, 2832 Mission, 643-3160, 7pm.
 Woody Simmons Brava Theatre, 2781 24th St, 647-2827, 8pm.
 Toumani Diabate's Symmetric Orchestra Herbst Theatre, 401 Van Ness, (866) 920-5299, 8pm, \$25-70.

BAY AREA

- Any Old Time Freight and Salvage Coffee House, 8pm, \$21-50.
 Baba Ken, Kotoja Ashkenaz, 9:30pm, \$12-15.
 De Rompe y Raja, Marina La Valle La Peña Cultural Center, 8:30pm, \$15.
 John Roniger, Scott Waters Nomad Café, 7:30pm, free.

CONTINUES ON PAGE 34 >>

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(line-up subject to change and not necessarily in order of appearance)

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SAT/26
CONT.

DANCE CLUBS

Better Days Pink. 10pm-2am, \$10-15. With Franky Boissy.

Body Heat El Rincón. 9pm-2am. DJs Select, Mr. Lucky, and Beatnoks spin samba, reggae, Afro, Latin beats.

Body Rock Duplex. 10:30pm, \$5. Hip-hop, reggae, R&B, club hits, and classics, spun by residents Boogie Brown, Neogee, and DJ Calalo.

The Deacon Skylark. 7pm-2am, free. Spinning old school, hip-hop, and funk.

Digital Voda. 10pm-2am, free. Best of European house and electro.

Drunk and Horny Underground SF. Queer boozin' and cruisin'. 9pm-2am, \$5.

Element Saturdays Element Lounge. 9pm-3am, \$10. Hip-hop, mashups, rock, and funk with rotating DJs.

Mark Farina Temple. 540 Howard; www.templepresents.com. 10pm, \$20. Worldwide DJ kingpin Mark Farina in the main room, plus DJs Rouzbeh, Jimmy B, Worthly, Nikola Baytala, Eric Sharp, Tone, and Destro.

Flava of the Month Milk. 10pm-2am, \$10. What's a crackin', presented by Triple Threat.

Frisco Disco Transfer. 10pm-2am. Richie Paric and Jefrodiasic bring you the glam girls, the fab boys, bare nipples, scarves, headbands, purple eyeshadow, conspicuous consumption, and even more conspicuous booty shakin'.

Funkycozy Anú. 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am. Progressive techno-house with Jonathan Beech, Sinukus, and Tim McCormack.

Grind Cat Club. 1190 Folsom; 431-3332, www.catsclubsf.com. 10pm, \$15. Progressive Electro Tribal music.

Hot Bxxx Girls Aunt Charlie's Lounge. 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.

Hot Mess Stud. 10pm, \$5. Nude dude drink specials with DJ Kidd Sysko.

I Love Wet Panties Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.

Kuma Eight, 1151 Folsom; 431-1151. 9am-2pm, \$5. Bear Party.

Lady Miss Kier Mezzanine. 9pm, \$15. The former Deee-Lite scene queen brings you a DJ set, plus Melissa Logan, Safety Scissors, Richd 071, and Miss Toats.

Live at the BBQ Nickle's BBQ. 9pm. Hip-hop, midtempo, and more with B Dub, Efreem, Devlin, and Aron.

Meet Me in the Bathroom Beauty Bar. 7:30pm-2am. DJ Omar and friends spinning '80s soundtrack hits, electronoise, and even some Australian devil-worshipping tracks.

Pagode da Paz Pureza Skylark. 7pm-2am, \$7. With live set by Brazilian band Grupo da Sete.

Paris-Dakar Celebration Little Baobab. 3988 19th St. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.

Pony Deco. 9pm-3am, \$3. Drinking, dancing, and riding the pony, with DJs Pee Play and Underdog.

Pop RnX DNA Lounge. 9pm, \$5-10. Indie, goth, electro, and more.

Rebel Girl Rickshaw Stop. 10pm, \$7. An electro, indie, rock, hip-hop, '80s, mashups party for dykes, queers, and their pals.

Reflex 222 Club. 10pm-2am, \$5. Drum 'n' bass collective.

Reggae Gold The Endup. 10pm-5am. Reggae, dancehall, mashups, soca with Polo, Daddy Rolo, and Toks and guests.

Roccapulco 6:30pm. Weekly salsa lessons.

Seduction Cellar. 685 Sutter; 441-5678. 10pm-2am, \$15. Hip-hop and dance music with rotating DJs.

The Social Knockout. 9pm-2am, \$5. DJs Pozibelle and Zombie Grind spin vamp disco, bubblegum, and ghetto stomp. Now bite the curb!

Sojourn Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.

Spektikal Shine Dance Lounge. 9pm-2am, \$5. DJs Dead Seal, J Philip, Barclay, the Dirty Duo and Jamie James spin for costumed folk.

Suede 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.

Suite OneBOne 181 Eddy St. 9pm-4am, \$20. Guest DJs weekly.

El Superritmo Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dance-hall, bomba, plena, and salsa.

Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.

Tiger Noises Double Dutch. 10pm-2am. Hip-hop, rock, funk, and new shit.

Transfer 198 Church. 861-7499. 12am-2am. Monster mashups.

Uptempo's How We Keep It Madrone Lounge. 9pm-2am, \$5. DJs Jo Jo, Electra, iggy, and Dirty Diana spin dub, reggae, funk, hip-hop, house, '80s, and afrobeat.

Velvet Lounge 9pm, \$10. '70s, '80s, '90s house, and hip-hop.

SUNDAY 27

ROCK/BLUES/HIP-HOP

Blues Jam Grant and Green. 3-7pm, free. With Mike Miranda.

AMOEBA MUSIC

LIVE SHOWS CALENDAR

All shows are free & all ages welcome! Check Amoeba.com for complete listings.

SAN FRANCISCO

SUNDAY • JANUARY 27 • 2PM

AU REVOIR SIMONE

Au Revoir Simone is a synthpop band from Brooklyn and is reportedly David Lynch's favorite band! The triple keyboard sound flows with thirly pop harmonies and a refreshing sweetness.

AMOEBA MUSIC PRESENTS

SUNDAY • JANUARY 27

BRANDI SHEARER

with special guests Quincy Coleman, Adam Levy and Geoff Pearlman at the Café Du Nord, 2170 Market St., SF. 21+

WEDNESDAY • JANUARY 30

GRACE POTTER & THE NOCTURNALS

with special guest BRANDI SHEARER at the Independent, 628 Divisadero St., SF. 21+

SPECIAL EVENT

AMOEBA MUSIC'S 2ND ANNUAL ART SHOW

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*** HAPPY HOUR *
WEEKDAYS 4-7 PM**

WEDNESDAY, 1/23 • 9 PM \$7

VOWS
Hazeldeen
Master/Slave
Feral Children

THURSDAY, 1/24 • 9 PM \$7

GIRLS WITH GUNS
Fleeting Trance
Koozito

FRIDAY, 1/25 • 9 PM \$8 • TIX AT TICKETWEB

BRIAN WRIGHT & THE WACO TRAGEDIES
WAZ (Record Release)
Buddy (Record Release)

SATURDAY, 1/26 • 9 PM \$10

BLIND WILLIES
Joel Streeter
Crowson

SUNDAY, 1/27 • 8 PM • KFOG PRESENTS

NEWTON FAULKNER
Jessa Hoop

FOR TICKETS VISIT KFOG.COM

MONDAY, 1/28 • SIGN UP @ 7:30 PM • FREE

BAY GUARDIAN READERS POLL BEST OPEN MIC!

OPEN MIC WITH JJ SCHULTZ

TUESDAY, 1/29 • 9 PM \$6

BARTON CARROLL
Chelan
Paul Manousos

WEDNESDAY, 1/30 • 9 PM \$6

MUSHROOM

J Neo Marvin & The Content Providers
Yardsale (members of Red Meat)

THURSDAY, 1/31 • 9 PM \$6 • FUZZ PRESENTS

COMPANY CAR
Mister Loveless
Scraping for Change

FRIDAY, 2/1 • 9 PM \$6

THE MIGHTY LYNCH-PINS
Wee The Band
Procrastinistas

SATURDAY, 2/2 • 9 PM \$8

THE WAKING HOURS
The Parties
DJ Frankie

SUNDAY, 2/3 • 9 PM \$6

KU/DRYER
You will Taste the Teeth in Our Mouths
Ozmadawn

MONDAY, 2/4 • SIGN UP @ 7:30 PM • FREE

BAY GUARDIAN READERS POLL BEST OPEN MIC!

OPEN MIC WITH JJ SCHULTZ

TUESDAY, 2/5 • 9 PM \$6

GENERAL JONES
The Whiskey Richards

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FULL BAR • 7 DAYS
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HAPPY HOUR

\$3 WELLS SATURDAY 3-8PM

*** Wed 1/23 * PUSH IT! ROCK N' ROLL AEROBICS ALL LEVELS WELCOME**

6:30PM \$5

9PM \$5

AMERICAN RELAY THE REVERSE THE FATHER

*** Thu 1/24 * LADY DOTTIE & THE DIAMONDS THE CHORES (PORTLAND) BROWNTOWN WEST HOT FOG**

8PM \$7

*** Fri 1/25 * 3RD RAIL THE PIE RATS WIRE GRAFFITI**

9PM \$6

*** Sat 1/26 * HAPPY HOUR SHOW THE BUSINESS END VITAMIN PARTY THE CRABS**

3PM FREE

9PM \$6

MEDIA DISTORTION BOOKING PRESENTS MY REVOLVER WHISKEY & KNIVES COBRETTI INFERNO OF JOY

*** Sun 1/27 * TWANG SUNDAY FRED O'DELL & THE BROKEN ARROWS**

5PM FREE ALL AGES

*** Mon 1/28 * 61 HAMMS NIGHT!**

*** Tue 1/29 * TWO DOLLAR TUESDAYS \$2 TACOS & \$2 PBR**

UPCOMING SHOWS

1/31 - A BENEFIT FOR DOLORATA, D'JETTE, DULCINEA, DOLORATA

2/1 - DEAD TO ME, NOTHINGSON, WARDGOS

2/2 - CLUB FERAL, NIRS, THE ENABLERS, CONSPIRACY OF BEARDS

2/7 - SAY BOK GWAI, FUNERAL SHOOT, HVORSLEY

2/9 - EPIC SESSIONS, HOT LUNCH, NONHERES

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TH BUILT FOR SPEED
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F PURE AS FIRE
w/ DJ MASTER BLASTER

SA I Love Wet Panties
DJ Jules (8PM)

S UGLY
w/ DJ MASTER

M Space is the Place
w/ DJ Mikey - 80's Psych/Garage Rock

T BLACK TUESDAYS
w/ THE PLEND

M 4-2, TU 2-2, W-F 4-2, S-S 1PM-2
HAPPY HOUR TIL 7PM
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Wed Jan 2nd
Open Mic

Thu Jan 24th
The Robben Barons

Fri Jan 24th
Whiskey Richards

Sat Jan 25th
Sinister Dexter

Sun Jan 26th
Country Squires

feat. Smelly Kelly

Mon Jan 28th
Sean Pagelow

Tue Jan 29th
Ron Thompson
BLUES

Brothers Goldman Boom Boom Room. 9:30pm, free.

Harpeth Trace, Ian Fays, Sweetie Hemlock Tavern. 9:30pm, \$6.

Lloyd Gregory, Darlene Coleman Biscuits and Blues. 8pm, \$12.50.

Poison the Well, Locust, Dance Gavin Dance, A Girl A Gun A Ghost Slim's. 7:30pm, \$16.

Saint Motel, Northstar Session, Thieves and Liars, Moonlight Sexy Rock-It Room. 8pm, \$8.

Vau de Vire Society, Eric McFadden

Orchestra, Vermillion Lies, Fou Fou Hal, Allison Lovejoy, Dark Garden, Vima Burlesque Great American Music Hall. 8pm, \$18. "Sunday Gorey Sunday."

BAY AREA

BandWorks Concert Ashkenaz. 1pm, \$5.

Jeb Brady Band 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.

Mark Hummel's Blues Harmonica Blow Out

Yoshi's. 7pm, \$30; 9pm, \$22.

JAZZ/NEW MUSIC

Bill "Doc" Webster Band Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.

Chris Botti Yoshi's SF, 1330 Fillmore; 655-5600. 7pm, \$48; 9pm, \$44.

Community Music Center Savanna Jazz. 7:30pm.

Frank Jackson Group Octavia Lounge, 1772 Market; 863-3516. 3:30pm.

Mike Greensill Moose's, 10:30am-2:30pm.

Homenagem Brasileira Jazz at Pearl's. 8pm, \$20; 10pm, \$15.

Mike Lipskin Washington Square Bar and Grill. 7pm.

Live Jazz Café Royale. 800 Post; 441-4099. 6pm.

Rob Modica and Friends Simple Pleasures Cafe. 3pm, free.

Steven Bernstein's Diaspora Suite, Glenn Hartman Bottom of the Hill. 8pm, \$10.

BAY AREA

Cheap Suit Serenaders Freight and Salvage Coffee House. 8pm, \$25.50.

Dori and Dave 19 Broadway Nite Club, 19

Broadway, Fairfax; 459-1091. 5pm, free.

Grace Woods Trio Anna's Jazz Island. 8pm, \$10.

James Grantham Jazz Quartet Kingman's Ivy Room, 860 San Pablo, Albany; (510) 531-3973. 8pm.

Jazzschool Composer's Collective Jazzschool. 7:30pm, free.

Rick Vandivier Group, Wendy Waller and Primary Colors Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$18.

Dayna Stephens Jazzschool. 4:30pm, \$18. "A Tribute to Sonny Rollins."

Christopher Taylor Hertz Hall, Bancroft and College, Berk; (510) 642-4864. 3pm, \$34.

Ernie Watts The Improv, 62 S Second St, San Jose; (408) 288-7557. 3pm, \$30-40.

FOLK/WORLD/COUNTRY

California Honeydrops, Kaily Price Combo Amnesia. 9pm, \$6.

CONTINUES ON PAGE 36 >>

LAISSEZ DES BONS TEMPS ROUDER!

PHIL LESCH & FRIENDS

LUCKY CARROLL, BOB LUDEN, STEVE KURTZ, KRIN SOLO

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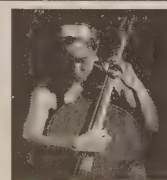
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LINDSAY MLC

Steve Seskin is an electrifying performer. His songs have been recorded by **Tim McGraw, Kenny Chesney, Peter Dinklage, Waylon Jennings, Alabama, Peter Paul & Mary, Neal McCoy** and many others. His song "Don't Laugh At Me" was a finalist for CMA "Song of the Year" and has spurred an entire tolerance movement. \$15adv/\$1/door

Friday, January 25, 8:15pm
Cellist/Vocalist **LINDSAY MAC**
Singer/Songwriter **STEVE SESKIN**

Featured on the cover of **STRINGS Magazine** last year, Lindsay Mac is a true original. Classically trained, she holds the cello like a guitar, strapped around her small frame, and sings original songs in the folk/jazz tradition creating a sound both groundbreaking and compelling. In a review of her recent CD "Small Revolution," one reviewer stated "I can't rave enough about this dazzling debut, **one of the years' best** in every way."



Saturday, January 26, 7:30pm
An evening of phenomenal bass with
MICHAEL MANRING
EDO CASTRO
& YVES CARBONNE

Three of the best players redefine the role of the bass

Hailed as "a master of the fretless bass without rival" by Guitar Club magazine, **Michael Manning** picked up where his mentor **Jaco Pastorius** left off, pioneering the exploration of the instrument. He has been featured on over 100 albums, with artists ranging from folk-based songwriters such as John Gorka, to experimental post-metal rockers such as **Tir Alexander (Primus)** and **Alex Skolnick (Testament)** to guitar wiz **Michael Hedges** to dozens of solo recording

Edo Castro transforms the sound of the multi-stringed bass into a palate from which intricate compositions are drawn, luring the listener to embark on an amazing journey.

Hailing from Paris, **Yves Carbonne** delivers a potent blend of jazz, R & B, progressive rock as well as spiritual/reflective music. He was the first to perform on 10 and 12 stringed fretless sub-bass instruments \$18adv/\$20door

Coming Up: SF Bluegrass & Old-Time Festival with:
Sat. Feb. 2, 7:30PM - THE STAIRWELL SISTERS, THE CROOKED JADES & Spring Creek \$20adv/\$22door
Fri. Feb. 8, 7:30PM - JACKSTRAW, THE WRONGLERS & FRÉNOT Gospel \$18adv/\$20door
Sat. Feb. 9, 7:30PM - PETER ROWAN BLUEGRASS BAND, Eric & Suzy Thompson \$23adv/\$25door

For information call (415) 454-5238 or www.noevalleymusicseries.com
To purchase advance tickets by mail, send checks to SF Live Arts, PO Box 862, Fairfax, CA 94978. Please specify which show you want. Your tickets will be held at the door.

[illegible]

MUSIC

SUN/27
FOLK/WORLD/COUNTRY
CONT...

Newton Faulkner, Jesca Hoop Hotel Utah Saloon. 8pm.
Tim Finn, Miranda Lee Richards Independent 8pm. \$22.
Fred Odell and the Broken Arrows Parkside. 5pm, free
Live flamenco music Cafe Arguello, 2832 Mission; 643-3160. 7pm
Marla Fishbush and Friends Plough and Stars. 9pm, free

» Brandi Shearer, Adam Levy, Quincy Coleman, Geoff Pearlman Cafe du Nord. 8pm, \$10.
Gabe Soriano Grant and Green. 8pm, free.
Alex Walsh, Lisa Mandelstein Bazaar Café. 6pm

BAY AREA
Liz Kennedy 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; 383-9600. 5pm, \$20. "Starry Irish Music Session" Starry Plough. 8pm-11pm. With Shay Black.
John Young Nomad Café, 11am, free

DANCE CLUBS

All Male Amateur Strip Show Deco, 10pm-1am. Hosted by Jim (Ginger Snap) and DJ Lambchop.

Big Top Transfer, 7pm-2am, \$3 before 9. Homo-fest! Costume ball. With Kim Jones, Joshua J., and Parker.

Bingo Hello Bingo Lexington, 8pm-10pm. Sapphic bingo frenzy with DJ Myles spinning between games.

Bionic 2nd Club 10pm-2am, \$5. House music with DJ's Solar, Joshua J., and Nikola Bayola.

Bogie Brunch Levante Lounge, 11am-3pm. With DJ's Ben Hester and Rob G.

Church I Pirata, 4pm-12am, free. Lioness Sound DJ's Green B and Positivi-T spin reggae while you eat Caribbean BBO.

» **Club Debauchery** Annie's Social Club. 10pm-2am, \$5. DJ Fact 50 spins the debauched tunes, plus a live set by Astral

Club Havana Jelly's. 4pm, \$10. Live set by Julio Bravo plus DJ Luis Medina and great Cuban BBQ.

» **Dub Mission** Elbo Room. 9pm-2am, \$5. Dub

Dimanche Slide, 430 Mason; www.slidesf.com. 9pm. With DJ Frenchy le Freak and special guest

Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: "Supe Soul Sundayz." Come back to Sunday church with DJ David Harness and guests

D **The 45 Club Knockout.** 9pm-2am, free. Those Saturday '60s soul parties are so yesterday. Sunday is the new Saturday, and the 45 Club is the new nine millimeter ... of booty-shakin' soul jams.

French Kiss Pink. 10pm-2am, \$3 after 11. Resident bad boys Mykyl and Forever 21 playing electro, disco, punk, pop, indie, rock, and mashups.

Harry Denton's Starlight Room 8:30pm, free. With DJ Page Hodel.

Holding Firm Reggae Sundays Underground
SF. 10pm-2am, free. Reggae and dancehall with
Stepwise and Dread Lion, with weekly special
guests.

KODO Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component

New Jack Hyphy Stud. 9pm. Go dumb with DJs Mike Biggs and B-Somebody
Password Vessel. 10pm-2am, \$20. Hip-hop and sports: two great tastes that taste great together
Propaganda Laszlo. 9pm. Intimate disco and electro-pop.

Rare Bird Dalva. 9pm-2am, free. DJ Vanka spins rare jazz, soul, and funk

Revolution Eight. 3-8pm, \$5. The T-dance for POZ men with DJs Robbie Martin and Doctor Proctor

Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De La Clave, and guests

Salsa Sundays El Rio. 3pm. Free BBQ and dance lessons with live set by Danilo.
Sundance Saloon Space 550. 5pm-10:30pm, \$5. Country-western dancing, serving the gay-lesbian bisexual-transgender community and its friends.
Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.
Vision Latina El Rio. 3-8pm, \$8. Salsa dance classes and live music.

MONDAY 28

MGMT, Yeasayer, Morning Benders Bottom of the Hill. **SOLD OUT.** See "Escape from Planet Indie Rock," page 26.

MUSIC

Still Flyin', Yellow Fever, Oh Sees
Knockout. 9pm, \$5.

BAY AREA

Ryan Adams and the Cardinals Zellerbach Hall, UC Berkeley, Bancroft and Telegraph, Berk; 421-TIX. 8pm, \$38.50.

JAZZ/NEW MUSIC

Bishop Norman Williams Quintet Les Joulins Jazz Bistro, 44 Ellis; 397-5997. 8pm.
Contemporary Jazz Orchestra Jazz at Pearl's. 8 and 10pm, \$10.

Jazz Jam Grant and Green. 10pm, free. House band followed by a jam session.
Mike Greensill Duo Moose's. 8pm.

Myra Melford-Marty Ehrlich Duo, Trio M Yoshi's SF, 1330 Fillmore; 655-5600. 8pm, \$20; 10pm, \$16.
Eric Shiffrin Washington Square Bar and Grill. 7pm.

BAY AREA

Kelly Durham Project Yoshi's. 8 and 10pm, \$6.
SF Chamber Orchestra Freight and Salvage Coffee House, 8pm, \$7.50.

FOLK/WORLD/COUNTRY

Barefoot Nellies Amnesia. 8:30pm, free.
"I Don't Like Mondays" **Blondie's Bar** and **No Grill**. 540 Valencia; 864-2419. 9pm, free.
Live musician showcase with local talent **Live flamenco music** Cafe Arguello, 2832 Mission; 643-3160. 7pm.
"Open Mic with JJ Schultz" Hotel Utah Saloon. 7:30pm, free.
Swati, Jo Boyer Elbo Room. 9pm, \$5.

BAY AREA

"Derek Smith's Open Mic" 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.
David Lindley Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$20.
"Songwriters Symposium" **Blakes**. 8:30pm, \$2-3. Acoustic, open mic.
"Traditional Irish music session" **Starry Plough**. 9pm, free.

DANCE CLUBS

Caña Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$3. Reggae, dancehall, and more with DJ Joe Quaxx.
Club Camille(s) Beauty Bar. 10pm-2am, free. Classic-era drunk rock.
Club Dread Club Six. 9pm-2am, \$10. Reggae, brah!

Block-Party Double Dutch. 10pm-2am. Underground Hip-Hop and Old Skool. With DJ Veronica and special guest.

Dance Oasis African American Art and Culture Complex, 762 Fulton; 922-2049. 7pm, \$10. Merengue, bachata, salsa, and cumbia lessons.

Death Guild Gas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.

Dollar Monday El Rio. 9pm-2am, \$2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called "Dollar Monday" if it costs \$2? 'Cause the PBRs are \$1 a can! Dollah, dollah bill, y'all!

Harry Denton's Starlight Room 8:30pm, free. With DJ Dave Gillis.

Heavyweight Laszlo. 9pm. With DJ SubText

High Rolling Low Budget Tunnel Top, 601 Bush; 986-8900. 9:30pm, free. Acid jazz, rare grooves, nu jazz, and deep house with DJ Hofwegen and friends.

Haight Mondays Underground. 9pm-2am. Jupiter Henry and Freddie Future spin hip-hop.

Karaoke Shark Celler, 10pm-2am, free. Karaoke madness with 25,000 song options.

Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.

Mix Julie's Supper Club. 8pm. Salsa with the coordinated queer folks from queerballroom.com.

94117 Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies. It's just like your living room, if your living room had a full bar.

Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.

Risky Mondays 222 Club, 10pm, free. Eddie Raskel, Ant-One, and Sir Tipp spin hip-hop.

Rocapaula Salsa lessons each week, 7pm.
Salsa Lunes Café Cocomo. 7:30pm, \$3-7. Salsa lessons and dance party.

Sex, Sexx, and More Sexxx Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Liv.

SF Mundaze Stud. 9pm-2am. An LGBT hip-hop party spun by DJ Page Hodel.

CONTINUES ON PAGE 38 »

Ashkenaz
Music & Dance Community Center

WED 1/23
8:00 pm
\$7 FOLK DANCE
BALKAN FOLK DANCE
7:00 pm beginner dance lesson
7:30 pm intermediate lesson

THU 1/24
8:30 pm
\$10 KIRTAN & WORLD MUSIC
EMAM & FRIENDS
Dedicated to Maha Avatar Bajaji

FRI 1/25
9:00 pm
\$15 CELTIC ROCK
TEMPEST
+ **AVALON RISING**

SAT 1/26
9:30 pm
\$15 AFROBEAT
BABA KEN & KOTOJA
9:00 pm African dance lesson
with Comfort Mensah

SUN 1/27
1:00 pm
\$5 BAND RECITALS
BANDWORKS
Rock, blues, pop and more

MON 1/28
7:30 - 9 pm
BOOKING & OUTREACH
OPEN MEETING
All welcome - share ideas/input!

TUE 1/29
7:30 pm
\$5 BAND RECITALS
BANDWORKS
Rock, blues, pop and more

WED 1/30
8:30 pm
\$10 CAJUN/ZYDECO
GATOR BEAT
8:00 pm Cajun/Zydeco dance
lesson with Cheryl McBride

THU 1/31
8:00 pm
\$10 BENEFIT FOR EDUCATE!
TIMOTHY RABBIT, DUB
FOUR, OUKASAKI, VIOLET
HOUR, DJ MADPLANET
to support Ugandan/Pwanden refugees

2/1 SOJA + REBELUTION
2/3 MAMAK KHADEM - 2/5 MARDI GRAS PARTY

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Calendar, advance tickets, information: Ashkenaz.com

ALL AGES, ALL THE TIME

2/1 SOJA + REBELUTION
2/3 MAMAK KHADEM - 2/5 MARDI GRAS PARTY

Berkeley's Home for World Music and Dance Since 1973
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CRIMEWAVE,
THE FUNCTIONELLES
& \$2 DOLLARS OUT THE DOOR

THU 1/24
BRAZILIVE, MACABEA
BRAZILIAN DANCE MUSIC 8PM

FREE OYSTERS ON THE HALF SHELL 5:30
& BBQ 6PM

DJ'S CARMEN & MIRANDAS FRUIT STAND 6PM-2AM
(WORLD, PUNK, R&B, POP) NO \$

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JAZZ, AND OLDIES GROOVES THAT ARE TOO
VALUABLE TO SELL 5PM \$5

BANDS & BINGO FOR ECO-PRISONERS 5-9PM

LOW RED LAND, THE AIMLESS NEVER
MISS, FORM & FATE 9PM \$7

SALSA SUNDAYS
DANILO
3-8PM, \$6
3:15 SALSA DANCE CLASS/ 3PM FREE BBQ

EL RIO DOLLAR MONDAY PBR \$1
RADICAL VINYL DJ JENNY
HOYSTON AND FRIENDS SPIN
(HIPHOP, OLDIES, PUNK) 9PM \$2

TIGRIS, ALMADEN,
ORCA (ROCK, FOLK, DOOM) 8PM NOS

TUES 1/29

House of Shields
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\$2 PBR'S ON TAP
\$5 WELL DRINK SPECIALS EVERYDAY

FRIDAY JAN 25
RACCOONS
W/ LADY GENUIS
9PM \$5

SATURDAY JAN 26
CLOSED

THURSDAY FEB 7
MIKE THERIEAU BAND
(MEMS. OF DAVE GLEASON'S WASTED DAYS)
8PM NO DAMN COVER

FRIDAY FEB 8
LAROMLAB
W/ ROBOT COWBOY & BUILDINGS BREEDING
9PM \$5

SATURDAY FEB 9
ALL MY PRETTY ONES
W/ MARC MANNING
9PM \$5

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WWW.HOUSEOFSHIELDS.COM

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Saturdays: DJ/Dancing R&B/Hip-Hop

Thu 1/31
Phantom Family Halo
La Otracina
Mute Socialite

Fri 2/1
Greg Scott

Fri 2/8
Jimmie Reign
Rozzi Crane

Thu 2/21
US Bombs

Fri 2/22
Jennifer Johns
Kevin Choice

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OVER .08

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PSYCHOLOGY OF GENOCIDE
LOWBALL
(EX-MEMBERS OR BUTT TRUMPET)
FARTICUS

Fri 1/25
GIRLS W/ GUNS
NANCY
STATUTORY GRAPE
THE NAUGHTY NINE
CD RELEASE PARTY!

Sat 1/26
THE HI NOBLES
THE REACTION
THE PENTACLES
BREAK!

Tue 1/29
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THE SWITCH
SWEET NOTHING
SHANNON & THE CLAMS

Wed 1/30
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THE CITY'S BIGGEST REGGAE WEEKLY WITH DJS:
POLO, DOOGIE, IRIE DOLE & IVIER
COMMON SENSE, SHORTKUT, & DADDY ROLO

SF'S TOP DANCEHALL, CLUB NIGHT - BAY GUARDIAN

9PM-2AM | FREE BEFORE 11PM, \$5 AFTER

FRIDAY, JAN. 25

IGNITE THE PEOPLE FOR OBAMA

WITH THE
THE WIFE ARCHIE COLLETT TO CAMP DANCEHALL
ROBIN SENSE, DMADNESS, DJ ZITA, DJ DEVIS ACE
DJ CICAL, PROOF, WOLF SPEED & VAY CHOICE
HOSTED BY GIBBY GIBBY'S HAND

SATURDAY, JAN. 26

MANEESH THE TWISTER PRESENTS:

SURYA DUB

1 YEAR ANNIVERSARY - BAY AREA DUBWIZE SOUNDCLASH

SPECIAL GUESTS

J BOOGIE (OM HIP HOP, BEATS SAUCE, DUB MISSION),
THE ANTISERUM + SURPRISE GUEST MC (FULL MELT, BREAKSFM),
SAM SUPA! (GRIME CITY, BRADDEM, SUREFIRE)
PLUS GUEST EMCEE CHLOE (MARGO HZ, GRIME CITY),
NICK ARGON (ARGON RECORDS) & IVRY (COMPRESSION)

SUB HZ DEN - DUBSTEP DREAD BASS BREAKS & D.N.B. RAGGA
RESIDENTS: MANEESH THE TWISTER & RIPLEY KID KAMELEON
& KUSH ARORA / VISUALS BY OHASHI / MC DADDY FRANK PON DA MIC

INNA YARD - REGGAE, DANCEHALL, BHANGRA, GLOBAL BEATS
SPECIAL ELECTRIC YARD LIVE PERFORMANCE FEATURING:
DJ AMAR, SOOZHYO (DUMBEK), & FREYJA (TRIDAL, BELLY DANCE)
PLUS RESIDENTS: ROSS HOGG & DJ NETA AND JIMMY LOVE

9PM-4AM | \$10 DOOR
FREE GUESTLIST BEFORE 10:30 AT GOING.COM/SURYADUBJAN26

SATURDAY, FEB. 2

DOSS PRESENTS

PRESSURE (LIVE)

THE LOVE AND AFFECTION RECORD RELEASE TOUR

ROOM 1: HIP-HOP, R&B, CLUB HITS
DJ IVAN, B.CAUSE & DMADNESS

ROOM 2: DANCEHALL, REGGAE REMIXES
JAH WARRIOR SHELTER HI-FI
FEAT. JAH YZER, I-VER, IRIE DOLE
SECURE DEM SOUND

9PM-1AM | \$10 BEFORE 10:30
FREE GUESTLIST AT GOING.COM/DOSS

UPCOMING

THE BLAST

FRIDAY, 8 IN THE DARKROOM

ELECTRIC VARD

MUSIC

MON/28 DANCE CLUBS CONT>

Smokestack Laszlo. 9pm. R&B, soul, and rock
'n' roll.

TUESDAY 29

ROCK/BLUES/HIP-HOP

Fat Tuesday Band with Edna Love Biscuits and
Blues. 8pm, \$12.50.

From the Jam Great American Music Hall.
8pm, \$25.

Mr. Lif and the Perceptionists, Radioactive
Independent. 9pm, \$18. See Picks, page 20.
NTL, Johnny Keigwin Band Boom Boom Room.
9:30pm, \$5.

"Open Stage at the Rock-It Room" Rock-It Room.

9pm, free. Drums, amps, and sound tech provided.

Pets, Live Fast Die, Impediments Knockout.
10pm, \$6.

Phantom Family Halo, La Otracina Hemlock
Tavern. 9:30pm, \$7.

Puddle of Mudd, Neurosonic, Tyler Read Slim's.
8pm, \$25.

Struts, Deal's Gone Bad, Soul Captives
Bottom of the Hill. 9pm, \$8.

Tigris, Almaden, Orca El Rio. 8pm, free.
Toasters, Monkey Red Devil Lounge. 8pm, \$15.

BAY AREA

BandyWorks Concert Ashkenaz. 7:30pm, \$5.
Danny Uzilevsky 19 Broadway Nite Club. 19
Broadway, Fairfax; 459-1091. 9:30pm, free.

JAZZ/NEW MUSIC

Cecil Wells Quintet Les Joulins Jazz Bistro, 44 Ellis;
397-5397. 7:30pm.

Dave Parker Quartet Rasselas Jazz. 9pm, free.
Chris Huson Washington Square Bar and Grill. 7pm.
9:30pm, \$5.

"Jam Session with Gerry Groz" Beach Chalet,

1000 Great Highway; 386-8439. 6:30pm, free.
"Latin Jazz Night" Mojito. 9pm-midnight, \$10.
Live music followed by Latin dance grooves with
DJ Vanka.

Marcus Shelby, Howard Wiley Jazz at Pearl's.
8pm, \$15; 10pm, \$10.

Miles Ahead Figaro Ristorante, 414 Columbus;
398-1300. 7-10pm.

Musashi Moose's. 8pm.

Ricardo Scales Top of the Mark. 7pm, \$5.
Stompy Jones Verdi Club, 2424 Mariposa; www.
oldtimey.net/tuesdays.html. 9:30pm, \$12.

Vince Lateano Trio Savanna Jazz.
7:30pm.

Cassandra Wilson Yoshi's SF, 1330 Fillmore;
655-5600. 8pm, \$36; 10pm, \$32. Through
Feb. 3.

Gini Wilson Shanghai 1930. 7pm.

BAY AREA

Chris Botti Yoshi's. 8 and 10pm, \$35. Through
Feb. 3.

Eddie Pasternak Duo Café Rouge, 1782 Fourth St.
Berk; (510) 525-2707. 6:30pm, free.



THE DONNAS

AN ALL NIGHT ROCK N ROLL DISCO
FEATURING EXCLUSIVE LIVE PERFORMANCES BY

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ACTION DESIGN
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PLUS DJ SETS BY POPSCENE'S AARON AND OMAR
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LIVE 105

JANUARY 25
1015 FOLSOM

21+ // 9PM-3AM // \$12 ADVANCE \$15 DOOR
TICKETS AVAILABLE AT WWW.WANTICKETS.COM

"Jazzschool Tuesdays" Jupiter. 8pm, free.
 "Singers' Open Mic with Kelly Park" Anna's Jazz
 Island. 8pm, \$5

FOLK/WORLD/COUNTRY

Barton Carroll, Chelan, Paul Manousos Hotel Utah
 Saloon. 9pm, \$6.

FF Forro Brazuca Elbo Room. 9pm,
 \$7.

Andrew Freeman Giordano Brothers, 303
 Columbus. 397-2767, 8pm, free.

FF Rickie Lee Jones Cafe du Nord. 8:30pm,
 \$30.

Live flamenco music Cafe Arguello, 2832 Mission;
 643-3160, 7pm.

Vince Keehan and Friends Plough and Stars. 9pm,
 free.

BAY AREA

"Freight Open Mic" Freight and Salvage Coffee
 House. 8pm, \$5.50

"Open Mic with Joan Pez and Girl George" Starry
 Plough. 7:30pm, free.

DANCE CLUBS

Adrian Voda. 9pm-2am. Salsa, meringue, elec-
 tronic beats, and more.

Argentine Tango Practica Metronome Dance
 Center. 9pm-midnight, \$5. Learn to tango with
 Metronome's Christy, Daniel, Pier, Hung-Yut, and
 Mayumi.

Ay Karamba Glas Kat. 7:45pm-1:45am. Live salsa
 bands, Latin DJs, and dancing.
 Change the Beat Madrone Lounge. 9pm-2am, free.
 Thug jazz and funk rock from around the world,
 layered with dirty instrumental beats. Rotating DJs
 and live musical guests.

The Clap Aunt Charlie's Lounge. 133 Turk; www.
 auntcharlieslounge.com. 10pm-2am. Power
 pop, glam rock, Eurowave, rock, disco, and electro.
 Coco Rico Tunnel Top. 10pm-2am, free. Latin,
 Brazilian, and Caribbean rhythms with DJs Vanka,
 Don Bustamante, and guests.

Da Showcase Club Six. 9pm-2am, \$5. Local MCs
 and DJs hip-hop on and on 'til the break-a-dawn.

Nickle's BBQ Cat Club. 9pm, free. Rock 'n'
 roll for inebriated primates like you.

Excuses Excuses Pink. 10pm, \$3. DJs Rchrd Oh?
 and Miss Toasts spin at this girls night. **Harry
 Denton's Starlight Room** 8pm. With the Fred Ross
 Project and DJ Dave Gillis.

The Headphone Mix Delirium. 10pm-2am, free. A
 rock 'n' roll party presented by Alabaster Adams
 and Miss Rye.

Hoodies-N-Heels Double Dutch. 10pm-2am.
 Hip-Hop, funk, and sucka-free soul with DJ
 Vinol and special guests.

House of Rock Jet, 2348 Market; www.jetsf.com.
 Rock and Roll all night with DJ Mark Andrus.

Levende Lounge 5pm-2am, free. Downtempo and
 deep house.

Lost and Found Make-Out Room. 9pm-2am, free.
 Deep and sweet '60s soul 45s with DJ Lucky and
 friends.

Monkey Funk Lingba Lounge. 8pm, free. Hip-hop
 and downtempo with Devin and friends.

Next Level Beauty Bar. 10pm-2am, free. Hip-hop,
 dance rock, roller skate jam, rock 'n' roll, and
 post-punk.

Nickle's BBQ 9pm, \$5. Middle Eastern remixes.
Phuturo Underground SF. 10pm-2am, \$5. Some

next-level shit with Rando, 4Real, Genome, Raise,
 Microphone, and MC Duh

Return to Your Raices Voda. 9pm-2am. Salsa,
 meringue, electronic beats, and more.

Rock N Roll Tuesdays El Rincon. 8pm-2am. Live
 bands plus DJs.

Rock Out Karaoke Amnesia. 7:30pm. With Glenn
 Kravitz.

Scenario Cellar, 685 Sutter; 441-5678. 10pm-2am.
 DJs Scotty Fox and MCD spin late '80s and early
 '90s hip-hop.

Shelter Underground. 9pm, \$5. Drum 'n' bass,
 jungle, breaks, and more.

Soul Afrique John Collins. 90 Natoma; 543-
 1111. 9pm-2am, free. R&B, soul, reggae,

Latin, and soulful house with DJ Rascoe and rotat-
 ing residents Madison, Wizzkey, and Marcella.

Suspect Icon Lounge. 10pm-2am. Roberta spins
 hip-hop mashups.

Taboo Pink. 10pm-2am, \$5. With David Harness
 and guests.

Trannyshack Stud. 10pm-3am. Legendary
 drag party with hostess Heklina. **SFBG**

BITTER END
 Bar Grill

Every Tuesday 9PM
 FUN TRIVIA QUIZ
 Cash Prizes & T-Shirts

Every Thursday 9PM
 SMART ASS TRIVIA
 Special Prizes
 Shot of Jager
 & a Pabst \$5

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 Open Mic Every
 Wednesday 8-11:30
 Charts Required!
 Jazz • Blues • R&B

Friday 1/25
**BLUES
 DRUMMER
 LARRY VANN**

Saturday 1/26
**R&B VOCALIST
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JAZZ & R&B VOCAL
 WORKSHOP EVERY
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A NEIGHBORHOOD HAVEN
 AT THE FOOT OF BERNAL HILL

WED 1/23 **DJ CADILLAC (ROCKSOUL)**

THU 1/24 **\$5 MAKERS MANHATTANS
 ALL DAY**

FRI 1/25 **SOCKPUPPET SOUNDSYSTEM
 10PM**

SAT 1/26 **MOONSTOMPER
 REGGAE SATURDAY NIGHT
 W/ DJ CHAOS AND TOZZ GRAVE**

SUN 1/27 **DJ GEORGIO MAURADER
 (GARAGE/ELECTRIC)**

MON 1/28 **DJ WILLIAM T (ALTERNATIVE)
 9PM**

TUE 1/29 **ALCOHOLICAUST W/
 DJ WHATSHISFUCK AND
 COLIN HORMONE 9PM**

WED 1/30 **DJ CHERRY T AND FRIENDS
 (ARTHOUSE/ROCK) 9PM**

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GRABASS CHARLESTONS (NO IDEA)

WED 1/23
 THE TIM VERSION (FL)
 NERVOUS TIES 9:00PM \$6

THUR 1/24
 JUDGEMENT DAY
 SILIAN RAIL 9:00PM \$7

FRI 1/25
 THE BLANK STARES
 HI NOBLES 9:00PM \$6

SAT 1/26
 CAMPO BRAVO
 HANBOURS 9:00PM \$6

SUN 1/27
 HARPEH TRACE
 THE IAN FAYS 9:30PM \$6

MON 1/28
 PUNK ROCK SIDESHOW
 W/DI TRAGIC & DUCHESS OF HAZARD 10PM FREE

TUE 1/29
 THE PHANTOM FAMILY HALO
 (LOUISVILLE, EX-SLINT)
 LA OTRACINA (HOLY MOUNTAIN)
 TBA 9:30PM \$7

WED 1/30
 TRADITIONAL FOOLS
 BONGO PARTY 9:30PM \$6

THU 1/31
 PETER EVANS QUARTET
 (W/ WIASSEL WALTER, DAMON SMITH,
 JAMES FELI)
 BLACK PEARL STEPCCHILD
 (MEMBERS OF ETTRICK, SWORD & SANDALS)
 JESSIE EVANS (EX-THE VANISHING)
 THE JUDD EXPERIENCE 9:30PM \$7

FRI 2/1
 SOCIAL STUDIES
 OLD FASHIONED WAY 9:30PM \$7

SAT 2/2
 THE SPEAKERS
 CORREATION (LA)
 CHRIS ROBLEY 9:30PM \$7

UNDER GROUND
 1131 POLK ST.
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FRIDAY JANUARY 25TH
 9PM-2AM \$6

PRECISION
 DANCE, DUBSTEP, TOP HOP
 BOOTIE SHAKEN BASS WIG
 ALL NIGHT LONG

9PM-2AM \$6

SATURDAY JANUARY 26TH
 9PM-2AM \$6

Drunk & Horny
 QUEER BOOZIN & CRUISING
 W/ DJ'S SPARKY & BIG RED
 PLUS VISUALS BY W
 HOT GO-GO BOYS
 9 WELLS FROM 5:00PM
 9PM-2AM \$6

SUNDAY JANUARY 27TH
 HOLDING FIRM
 (REGGAE DANCEHALL)

MONDAY JANUARY 28TH
 I HAIGHT MONDAYS
 (HIP HOP FUNK)

TUESDAY JANUARY 29TH
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 (DRUM & BASS & MORE)

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TUESDAY JANUARY 29TH
the Toasters
 7PM \$12

WEDNESDAY JANUARY 30TH
VAST
 9PM \$20
 EASTERN
 CONFERENCE
 CHAMPIONS
 STARVING
 FOR GRAVITY

THURSDAY JANUARY 31ST
BILL HALEY
 Original Comets
 7PM \$20
 CHANCE TINDER AS ELVIS

FRIDAY FEBRUARY 1ST
HOT FOR TEACHER
 9PM \$12
 THE RED DEVIL LOUNGE PRESENTS

FRIDAY FEBRUARY 22ND
digital underground
 9PM \$20

FRIDAY FEBRUARY 22ND
TOO \$ HORT
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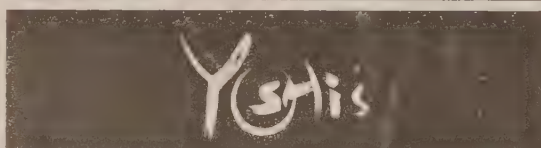
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visual art

Douglas Gordon (left) moves between darkness and light in his San Francisco Museum of Modern Art installation. Along with a weeklong engagement for his and Philippe Parreno's *Zidane: a 21st Century Portrait* (second from left, top), the SFMOMA exhibition — featuring TV versions of his *24 Hour Psycho* (second from right, top) and *Feature Film* (top right) — is part of a local image blitz by Gordon. Got the doldrums? Then call Kalup Linzy, the writer-director-star behind sharply funny videos such as *KK Queens Survey* (bottom center) and *Melody Set Me Free* (bottom right).



The man with the video camera

Douglas Gordon hits San Francisco with an image blitz

By Johnny Ray Huston
johanny@sfbg.com

The unmistakable riff from AC/DC's "Back in Black" blares from the dark room in the San Francisco Museum of Modern Art that houses Douglas Gordon's exhibition *Pretty Much Every Film and Video Work from About 1992 until Now*. It's coming from Gordon's cell phone, in the pocket of his trench coat, which he's wearing over a leather jacket.

Gordon is a man of many layers, though as its title plainly states, *Pretty Much* collects his visions to date, a number of them appropriated, into a single room. There one can spend a minute or a day pondering light and dark manifestations of selfhood, taking the long view, in which the TVs buzz like sinister leftovers at an abandoned appliance store (or lights in the eye sockets of a huge skull), or opting for an extreme close-up on a piece such as 1999's *through a looking glass*, in which Travis Bickle's famous dialogue with his mirror image in *Taxi Driver* is endlessly fractured and reunited.

After we've stepped outside the exhibition, Gordon chooses to focus on the relationship between 1998's *Blue* (which brings new meaning to

the phrase *finger-fucking*) and the stretch of his famous *24 Hour Psycho* in which Norman Bates notices a fly on his hand. He'd just noticed it while leaving *Pretty Much*'s "moving encyclopedia" of his works and decides it's time to "fabricate a relationship" between the two images. I show my recently scarred left hand to Gordon to trigger some image association, since disembodied hands star in a number of his video works, as well as in *Feature Film*, his 1999 portrait of James Conlon conducting Bernard Hermann's score for *Vertigo*. Ordering Red Hook at noon, he shares a story about a bone-splintering skateboard wipeout.

Other visual triggers shed a few more sparks. I pull out an old hardcover copy of Otto Preminger's autobiography *Preminger* (Doubleday, 1977) because Gordon's 1999 piece *Left is right and right is wrong and left is wrong and right is right* is built from *Whirlpool*, Preminger's 1949 echo of 1944's classic *Laura*. Surprisingly (or perhaps not so), the book and its superb Saul Bass cover design trigger Gordon to talk, in a roundabout way, about directors other than Preminger.

"When I got off the plane, I got a message that Gus Van Sant has been trying to reach me," he says. "I

met [Van Sant] once before. He'd just released [his 1998 remake of] *Psycho* and I had just finished editing *Left is right*, so I'd been stuck in a strobe environment for two weeks. The last day I'd finished editing it, I took my girlfriend to see *Psycho*. Because I'd just been bombarded by thousands of strobed images, I couldn't handle it. I fainted at least three times. When I met him, he asked what I thought, and I said, 'I really enjoyed it.' I was lying through my teeth! So I have a confession to make to him."

I pull out one last visual trigger, an old snapshot a friend took of My Bloody Valentine's Bilinda J. Butcher. "That's the same guitar as mine — I just bought a Fender Mustang!" Gordon enthuses, noting that the group is re-forming. My Bloody Valentine's re-formation arrives a few years after the group's Kevin Shields worked as the noise consultant for *Zidane: a 21st Century Portrait*, Gordon and Philippe Parreno's masterful portrait of the soccer legend. *Zidane*'s upcoming one-week run at the Yerba Buena Center for the Arts will allow people to see just how crucial Shields's contribution — which makes crowd noise into something truly hallucinatory — is to a masterpiece of modern cinema.

GUIDING LIGHT: KALUP LINZY WILL SET YOU FREE

A phone interview is a routine aspect of writing an article, but there's a uniquely rich comedic irony to conducting a phone interview with Kalup Linzy. Since 2001, Linzy has been making soap operatic short videos in which a host of characters, most played by himself, converse by phone. In *Conversations Wit De Children IV: Play Wit De Churen* (2005), for example, one of Linzy's personae, or *churen*, budding art star Katonya, is fired via phone by her boss — then dumped via phone by her boyfriend when he finds out she lost her job.

"I grew up watching soap operas," Linzy says when asked about the soapy underpinnings of pieces such as *Da Young and Da Mess* (2005), *As Da Art World Might Turn* (2006), and the installments of his *All My Churen* series. "I was raised by my grandmother, but it goes back to my great-grandmother — she used to listen to *Guiding Light* on the radio. When it switched over to TV she was going deaf, but somehow she would sit and watch soap operas all day long. We couldn't turn the channel, and if we were playing and went to one of our aunt's houses down the street, the same soap opera would be on. [The soaps] sort of inspired me to act and write. They struck that chord in me."

Whether set in the South or the Manhattan art world, Linzy's videos dig deep, past the generic surfaces found in Springfield, Pine Valley, Genoa City, or any other fictional TV town. Cumulatively, his recurrent video presentations of phone conversations satirize social power plays — and unexpectedly create and illustrate familial and romantic bonds. Like the filmmaker Apichatpong Weerasethakul, though in a less languid manner, Linzy is capable of lacing his affection for the soaps' dramatic pleasures with sharp referential observation: *Da Young and Da Mess* features a shot of Linzy's weebegone character Taiwan that updates Édouard Manet's *Olympia*, for example.

Linzy has stolen the show at a number of New York group exhibitions, and he's represented by a gallery in Manhattan, Taxter and Spengemann. But his work and creative identity extend beyond traditional art spaces via YouTube, an official Web site, and two different MySpace accounts. Collectively, they present video excerpts, performance clips, and songs. One highlight on Linzy's Web site is a clip of him (as Taiwan) at New York's PS1 Contemporary Art Center performing the gospel-inflected dirge "Asshole," accompanied only by keyboard. "Asshole, asshole, asshole, why'd you do this to me?" Taiwan bellows in the chorus, his blunt question arriving with gut-busting comic impact after a melancholy and poetic intro. As the song goes on, Taiwan shifts the focus to his body, wondering, "Why did my asshole fuck it up for my soul?"

Returning to the subject of rich ironies — or in this case paradoxes — none other than *Modern Painting* magazine published perhaps the most incisive recent piece about new waves of video art activity. Author Michael Wang uses work by

GUIDING LIGHT: KALUP LINZY WILL SET YOU FREE

Linzy and this week's Super Ego star Ryan Trecartin to assert that queerness is perhaps the preeminent form of postmodernism; his opening salvo suggests that the old dialectical relationship between experimental video and commercial television has effectively exploded in the Internet era. Considering this, it's hard not to note similarities or connections between the outrageously popular — or perhaps antipopular — gay YouTube phenom Chris Crocker (see Trash, page 24) and figures such as Jonathan Caouette, Trecartin, and Linzy. Crocker's housebound, familial acting out forms dozens of tiny sequels to Caouette's performative diary feature *Tarnation* (2004). When Crocker asks "What's your tea?" he might as well be wishing he were on a party line with a character from one of Linzy's videos.

More evocatively, the helium-high and macho-low voices of the characters in Linzy's videos are similar, though not of a piece, with the manic munchkin voices of the Day-Glo "streaming creatures" (to use the Jack Smith-inspired title of Wang's article) who cavort through videos by Trecartin; and like Trecartin's art, though again in a more casual manner, Linzy's has strong connections to club culture. In fact, Linzy's currently working on a project that, framed by original and dance versions of "Asshole," translates Taiwan's misadventures, as well as a scathingly funny cameo by Labisha, another Linzy alter ego, into songs.

"Basically, [the album] tells the story of someone sad at home who goes out to the bar and ends up getting laid by trade and wakes up the next day with a hangover," Linzy explains with a laugh. He drops hints about a couch-potato parody of Otis Redding's "(Sittin' on) The Dock of the Bay," adding that whenever he tells people he's making a video anthology for the album, they mistakenly "ask if it's going to be like R. Kelly."

Based on tracks such as "Melody Set Me Free," with its drag-ball life-as-an-awards-show lyric, and "SweetBerry Shuffle," with its baton passes between feisty female Labisha and depressive gay boy Taiwan, Linzy's debut album might be an American cousin of the amazing, unjustly obscure *Dislocated Genius* (Get Physical, 2006) by Chelonis R. Jones. There and on singles such as the fierce "Black Sabrina" (sample lyric: "Black Sabrina never pushes or shoves / She's a foot up your ass / She then questions why you walk so funny / And utters 'Punk bitch' under her rum-tinted breath"), Jones embraces and expresses a multitude of voices, transcending prejudicial diagnoses of schizophrenia or multiple personality disorder. (You could also draw a line from a cover version of Klymaxx's "Cherries in the Snow" by veteran artist Vaginal Davis — like Jones, an American expat living in Germany — to "Asshole." Or, in return, from Linzy's videos to "Gossips," a scandalously hilarious YouTube excerpt from Davis's most recent show, *Cheap Blacky*.)

Betty Davis, Dorothy Moore, and Dionne Warwick are just three of the ladies of song who've provided Linzy with inspiration recently. Though some of his recent video projects — especially the offhandedly brilliant black-and-white linguistic mystery *The Pursuit of Gay (Happiness)* — have lampooned old Hollywood, lately he's been looking at '80s music videos when he isn't visualizing his music. "Back then the medium was new to [bands and video makers]," he says. "They were excited and it came across, even though some of the videos are cheesy." Today Linzy represents a new wave of audio and video excitement — hold the cheese. (Johnny Ray Huston)

www.kaluplinzy.com

www.myspace.com/kalupresents

www.myspace.com/kalup1

www.youtube.com/kklinzy

For a Q&A with Kalup Linzy, go to Pixel Vision at www.sfbg.com/blogs/pixel_vision.

Gordon CONT.,

"Our generation experienced film in bed, mediated through TV," Gordon says. "That's a huge difference from deconstructing it mechanically in a film academy or art school. For us the deconstruction was social.

"The first time I came to San Francisco, in 1994 or 1995, I was searching for stag movies that had been transferred onto tape," Gordon continues. "Now it's all online. I don't want to be too nostalgic about it, but there was something special about making a physical pilgrimage to get [images]. The dissemination of ideas today is not necessarily media based.

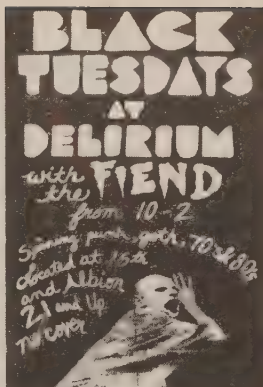
For my generation and for younger people it's a tsunami — you cannot beat it back." **SFBG**

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Left: Door weaving (ensik) from the Ashk, Turkmen, Chodor tribe, Wool; knotted pile (asymmetrical knot, open to the right), 19th century



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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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VISUAL ART

Eight for 2008

An illustrated guide to video activity
from SF to beyond

By Johnny Ray Huston
✉ johnny@sfbg.com

1. CORY ARCANGEL

Arcangel's *Super Mario Clouds* (2002) uncovers the beauty of Nintendo clouds. Go to our Pixel Vision blog this week (www.sfbg.com/blogs/pixel_vision) for an interview with Jacob Ciocci of Arcangel's sometime collaborators Paper Rad and an interview with Arcangel that discusses his recent video and performance projects, such as *The Bruce Springsteen Born to Run* *Glockenspiel Addendum*.

2. PHIL COLLINS

Dünya düzlemiyor, the Istanbul, Turkey-set entry in Collins's *World Won't Listen* trilogy of Smiths karaoke videos, wowed those who saw it at the San Francisco Museum of Modern Art in 2006. The entire trilogy is now on display and garnering raves (including an *Artforum* essay that pinpoints the lustiness that breaks through even the most programmatic of Collins's endeavors) at the Dallas Museum of Art. Here's hoping we get to see it soon.

3. SARAH ENID

Based in San Francisco but often out in the world, Enid has a roving eye. She's made comic horror short works (in 2005's *Lovelorn Domestic* she's a mute woman with a giant bird that pecks out her husband's eyes) and more recently ventured into the realm of new age relaxation videos — 3-D ones, to boot. The results are as amazing as they are soothing.

4. DAVID ENOS

One of San Francisco's best underground talents, Enos has used videotape to craft a number of hand-drawn and hand-spliced animated shorts. Music biography is one recurrent subject: Enos's trademark deadpan charm adds magic to illustrated and condensed life stories of Jim Morrison (complete with writhing snakes), Dennis Wilson (with a cameo by Charlie Manson), and Leonard Cohen. Look for a *Guardian* profile of Enos — as well as one of his frequent collaborator Enid — later this year.

5. GEORGE KUCHAR

Ryan Trecartin (see *Super Ego*, page 28) would never have star-wiped himself into art world stardom if not for the everything-and-the-kitchen-sink video aesthetic of Kuchar, who has made hundreds of videos since he and his brother Mike helped create underground film. Based in San Francisco and a teacher at the SF Art

Institute, Kuchar has taught or influenced every local video person on this list, and his movies continue to be as funny as anyone's in this issue, and only slightly less energetic than Trecartin's (maybe a good thing).

6. ANNE MCGUIRE

She's channeled Judy Garland — in 1997's tears-and-laugh cabaret spree *I Am Crazy and You're Not Wrong* — and survived. She stalker-serenaded Joe DiMaggio when the slugger was still alive and walking through the Marina (in 1991's *Joe Dimaggio*, 1, 2, 3). In addition to these potent short performance works, she's also unleashed some gargantuan formal projects, such as a pair of features — 1992's *Strain Andromeda* and 2007's *Adventure Poseidon The* — that rearrange Hollywood films from back to front, treating each shot like a card in a deck.

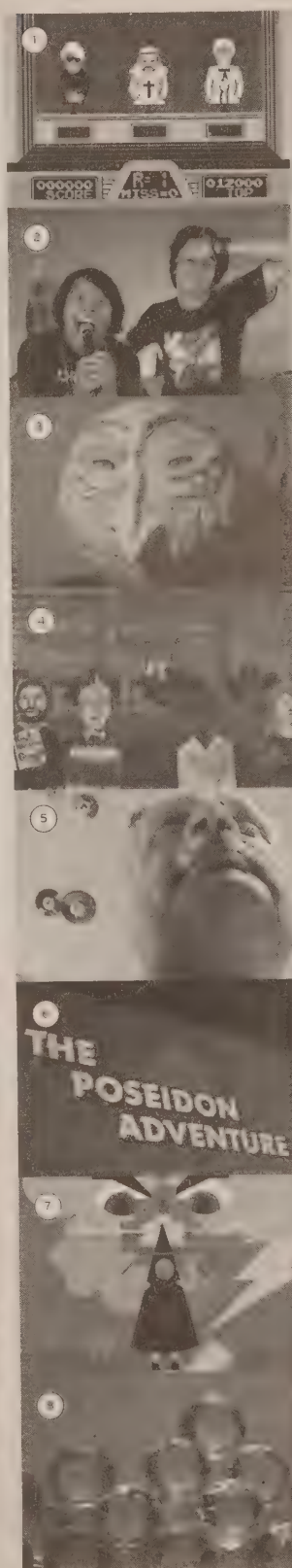
7. PAPER RAD

You haven't lived until you've been berated about CD-ROMs, DVD menus, and coolness by the cranky-voiced animated character at the beginning of Paper Rad's 2006 DVD *Trash Talking* (Load). Turns out that rant is just the preamble to a gloriously anarchic explosion of primary colors and pop-cult iconography that has prompted a thousand commercialized graphic design rip-offs, none of them one-millionth as inspired. Paper Rad recently made mashup lively again with the *Umbrella Zombie Datamosh Mistake* (now on YouTube). Go to their Web site — www.paper-rad.org — for visual pleasure seizures and to get a taste of their new 20-minute video, *Problem Solvers*.

8. MATT WOLF

Wolf crosses into the realm of full-length features with *Wild Combination*, his subtly poignant documentary portrait of late musician Arthur Russell, which has been accepted at this year's Berlin Film Festival. But his 2003 short video *Smalltown Boys* was a standout at a recent Internet-vid group show at SF Camerawork, and his Web site (www.mattwolf.info) is a treasure trove of such clips, both found (he uncovers Ryan Phillippe's time as the first gay teen on American soaps) and made by him (his 2004 *Imitation of Imitation* mimics the costume-jewelry waterfall from the credits of Douglas Sirk's 1959 *Imitation of Life*).

For interviews with Cory Arcangel and with Jacob Ciocci of Paper Rad, go to *Pixel Vision* at www.sfbg.com/blogs/pixel_vision.



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Henry promises to sign the Act of Succession to insure that daughter Elizabeth will be queen.

Winter Season:

Jan 31 - Elizabeth

(1998; 124 min.)

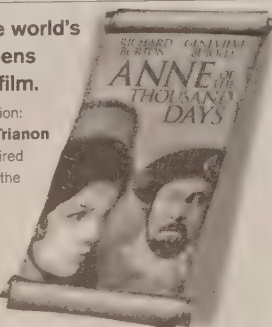
Feb 7 - Mary, Queen of Scots

(1972; 128 min.)

Feb 14 - The Adventures of Priscilla,

Queen of the Desert

(1994; 104 min.)



Supper: First seating at 6pm, last seating at
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"Behemoth"

REVIEW "I have been informed by current debates between Intelligent Design advocates and supporters of Darwinian evolution to create an absurdist mythology," Joshua Hagler writes in his statement for "Behemoth," his small, potent joint show with Mike Ritch at Reaves Gallery. In an era of wall text that is sometimes more interesting than the art it accompanies, Hagler's new work — especially the show's centerpiece, the swarming oil *Leviathan Disco* — is a rare pleasure.

This painting and Hagler's *Ancient Past Sprawls Languid and Wasteful into Present Future* and — gulp — *God Has Only to Wink and the Earth Is Pregnant with Jokes* include strange creatures — not quite fossils, not quite living dinosaurs, not quite building sites that have come to life — that we weird humans seem to have uncovered too quickly. The softly lit town in *Ancient Past* looks like it wants to be swallowed up by the gaping canyon it has dug, while *Leviathan*, with its distorted prayer circle, devil's-eye view, and jack-o'-lantern faces, makes one long for the mythic animal, seemingly slaughtered, to come back to life and for the people gathered round to take a breather. Hagler's *Dinosaur*, which depicts a man's flesh encapsulating a boy wearing a dinosaur T-shirt in the water near an old wharf, evokes the small-town misbaptisms of his serialized graphic novel *The Boy Who Made Silence* (5 Mined Fields, 2007).

Across the room, Ritch looks to the human urge to cage and capture. Focusing on fishing and zoos, he paints a sad modern archaeology, including the dioramalike and very recent *Tatiana the Tiger*, which was created on layers of Plexiglas, the perfect medium for the message. Reaves Gallery doesn't stay open late for the true party animals, but its prime Castro location guarantees a constant stream of onlookers sure to stumble on the beasts within. (Ari Messer)

BEHEMOTH Through Jan. 30. Thurs.–Sat., noon–7 p.m.; Sun., noon–5 p.m.;

and by appointment. Reaves Gallery, 2234 Market, SF

(415) 440-9793, www.reavesgallery.com

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 20, for information on how to submit items to the listings. For complete listings, go to www.sfbg.com.

MUSEUMS

California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement): 750-3600. Tues–Sun, 9:30am–5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). "Marie-Antoinette and the Petit Trianon at Versailles." Art from the queen's private residence. Through Feb 17. "Kahnweiler, Editeur." Books by Daniel-Henry Kahnweiler. Through May 25.

Cartoon Art Museum 655 Mission: CAR-TOON. Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. "I Am Ten." Installation by Lark Pien. Through Sun/27. "The Art and Film of Mary Blair." Retrospective of the animation designer's work. Through March 18. "Small Press Spotlight: Joey Sayers." Works by the creator of *Thingpaper* and *The Machine That Travels Through Time*. Jan 26–May 4. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave): 750-3614. Tues–Sun, 9:30am–5:15pm (Fri, 9:30am–8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues).

"Chim: The Photography of David Seymour (1911–1956)." More than 70 photographs. Through Feb 24. "Contemporary American Monotypes: Selections from the Anderson Graphic Arts Collection." Featuring works by Jim Dine, Sam Francis, Mary Frank, Michael Mazur, and Nathan Oliveira. Jan 26–April 20. **Exploratorium** 3601 Lyon: 563-7337. Tues–Sun, 10am–5pm. \$14, \$11 students and seniors, \$9 youths, free for four and under. "The Search for Universals in Human



LEVIATHAN DISCO, BY JOSHUA HAGLER

and Public: Class, Personality, Politics, and Landscape in British Photography." Works selected and written about by Stanford students. Through April 6. **Rosicrucian Egyptian Museum** 1342 Naglee, San Jose: (408) 947-3636. Tues–Fri, 10am–5pm; Sat–Sun, 11am–6pm. \$9, \$7 seniors and students, \$5 for ages 5 to 10. "Vanishing Pollinators." Photographs by Carl Goodpasture. Through Jan 31. **UC Berkeley Art Museum** 2626 Bancroft Way, Berk: (510) 642-0808. Wed, Fri–Sun, 11am–7pm. Tues, 11am–7pm. \$4–8 (free first Thurs). "Microscale, Macroscale, and Beyond: Large-Scale Implications of Small-Scale Experiments." Sculptures by Tomás Saraceno. Through Feb 17. "The Disasters of War." Paintings by Francisco Goya. Through March 2.

GALLERIES

OPENING

AfterModern Contemporary Fine Art 445 Bryant; 512-7678. Tues–Fri, 10:30am–5pm; Sat, noon–5pm; and by appt. "Grandma," works by Libby Black, Chris Bogia, Matt Borruso, Hein Koh, Deb Sokolow, and Ann Toebe (reception Fri 2/26–6pm). Jan 25–Feb 23.

Conservatory of Flowers Golden Gate Park, Conservatory and JFK; 666-7001. Tues–Sun, 9am–5pm. \$3–5. "Lunar New Year Floral Display." flower show. Jan 29–March 1. "Color: A Winter Carnival." flower show. Through March 3.

"The Art of Penjing," miniature plant landscapes. Jan 29–April 26. **Eleanor Harwood Gallery** 1295 Alabama; 282-4248. Thurs–Sat, noon–6pm; and by appt. "Enter the Center," group show featuring works by Frank Lyon and David Wilson (reception Sat/26, 7pm; performances Feb 9 and 16, 7pm). Jan 26–Feb 16.

Meredith Gallery 535 Power; 398-7229. Tues–Sat, 11am–5pm. "Between the Lines," works on paper by Margot S. Neuhaus: "Books and Drawings," works by Ward Schumaker (reception Thurs/24, 6–9pm). Jan 24–March 1.

Public Glass 1750 Armstrong; 671-4916. Tues–Fri, 9am–6pm. Works by Michelle Knox (reception Wed/23, 6–9pm). Jan 23–30. **Receiver Gallery** 1415 Valencia; 550-RCVR. Artists' Television Access benefit art auction. Preview and silent auction Wed/23, Fri/25, 10am–6pm; free. Reception and closing party Sat/26, 7–10pm; \$10. See Picks, page 20.

San Francisco Recycling and Disposal 503 Tunnel; 330-1414. "The Circle of Acknowledgement," film by Philip Bonner; "Want Nuts," works made out of recycled materials by Scott Oliver. Fri/25, 5–9pm and Sat/26, 1–5pm. Two days only. **Thacher Gallery** University of San Francisco, 2130 Fulton; 422-2660. Mon–Fri, noon–5:30pm. "Between the Lines," faculty exhibition (reception Fri/25, 3–5pm). Through Feb 24.

BA Y AREA

Alta Gallery 2980 College, suite 4, Berk: (510) 421-1255. Tues–Sat, 10am–5pm. "Don Clausen: Retrospective, 1964 to Present." (reception Sat/26, 2–4pm). Jan 26–March 1.

Arts and Consciousness Gallery JFK University, 2956 San Pablo, second floor, Berk: (510) 649-0499. Mon–Fri, 11am–6pm. "Faculty Exhibition I," group show (reception Feb 9, 5–8pm). Jan 29–Feb 16.

EgoPark 492 23rd St, Oakl; (510) 839-6607. Thurs–Sun, 11am–6pm; and by appt. "Extramundane," works by Cayetano Ferrer (reception Fri/26, 6–9pm). Jan 25–Feb 23.

Esteban Sabar Gallery 480 23rd St, Oakl; (510) 444-7411. Mon, Thurs–Fri, 11am–5pm; Sat–Sun, noon–6pm. "Best Western," concrete mixed media work by Martin Webb (reception Fri/25, 5–9pm). Through Feb 18.

Johansson Projects 2300 Telegraph, Oakl; 999-9140. Thurs–Sun, noon–6pm; and by appt. "Neither Here Nor There," works by Nathan Cordero, Richard Hale, Ross Khalsa, Kyle Monhollen, and Lisa Pretto (reception Fri/25, 6–9pm). Jan 25–Feb 23.

ONGOING

Academy of Art University Galleries 79 New Montgomery; www.academyart.edu. Mon–Fri, 9am–6pm; Sat, 9am–5pm. Works by Geraldine Arata, Colin Hill, Sung Hee Kim, and Lana Rak. Through Jan 30. 625 Sutter; 274-2229. Mon–Fri, 8am–5pm; Sat, 10am–5pm. "Pacific Coast," paintings by Tina Hsuan-I Ho; "Temple Fair," paintings by Chi-Hua Wu. Through Jan 30. **American Institute of Architects SF Gallery**

130 Sutter, suite 600; 362-7397. Mon–Fri, 9am–5pm. "INOUT Designers Config.01," show-case of 12 designers from the Ecole Cantonale d'Art de Lausanne. Through Sat/26.

Andrea Schwartz Gallery 525 Second St, 495-2090. Mon–Fri, 9am–5pm; Sat, 1–5pm. "Chiaroscuro," group show. Through Sat/26.

Brown Bear 289 Divisadero; 626-5779. Call for hours. "We're All in This Together," group show of photographs. Through Thurs/24.

Caldwell Snyder 341 Sutter; 296-7896. Mon–Sat, 10am–6pm. Recent paintings by Jose Villalobos. Through Jan 31.

Cava22 Restaurant 3239 22nd St; 642-7224. Sun–Thurs, 5:30–10pm; Fri, 5:30–11pm; Sat, 10am–6pm and 5:30–11pm. Sun, 10am–3pm. Oil and wax paintings by Wendy Robushi. Through March 12.

City Art 828 Valencia; 970-9000. Wed–Thurs, Sun, noon–9pm; Fri–Sat, noon–10pm. "Affordable Art for the Holidays," group show and sale of artworks priced at \$200 or less. Through Jan 31.

City Arts Gallery City College of San Francisco, Visual Arts Bldg, V119, 50 Phelan; 239-3000. Mon–Fri, 10am–3pm (also Tues–Wed, 6–8:30pm). "Faculty Exhibition and Art Auction," group show (reception Mon/24, 1–3pm). Through Feb 21.

Femina Potens Gallery 2199 Market; 217-9340. www.feminapotens.com. Thurs–Sun, noon–6pm. "Cultivating Cozy," group show. Through Sun/27.

Filipino American Center San Francisco Public Library, Main Library, 100 Larkin, third floor; 557-4425. "The Fighting Filipinos of World War II," photographs. Through Jan 31.

Fort Gallery 838 Wiese; 244-9452. Call for hours. "Through the Dark of the Night," works by Ryan Coffey. Through Sat/26.

Gallery 1988 1173 Sutter; 409-1376. Tues–Sat, noon–7pm. "The Gentlemen's Gang," works by Bob Dob, Nathan Ota, and Daniel Peacock. Through Sat/26.

Hang Art 556 Sutter; 434-4264. Mon–Sat, 10am–6pm; Sun, noon–5pm. "Chrysalis," paintings by Olivia Brown. Through Jan 31.

Hang Art Annex 567 Sutter; 544-0610. Tues–Sat, 10am–6pm; and by appt. "Fresh Start," new works by Hang Art artists. Through Jan 31. **Katz Snyder Gallery** Jewish Community Center of San Francisco, 3200 California, second floor; 292-1233. Mon–Thurs, 8am–10pm; Fri–Sun, 8am–6pm. "The Jewish Worker," photos by Jill Krenetz. Through Jan 30.

Masterworks Institute for Works on Paper 251 Post, floor 5; 362-3906. Tues–Sat, 10am–6pm. "Simulacra: Art Through the Lens of Time," 19th century albumen photographs. Through Fri/25.

Micaela 333 Hayes; www.micaela.com. Mon, by appt; Tues–Sat, 11am–7pm; Sun, noon–4pm. "Florincanto," paintings by Virgo Paraiso and Tino Rodriguez; photographs and video works by Geraldine Lozano. Through Feb 29.

Mission Cultural Center for Latino Arts 2868 Mission; 821-1155. Tues–Sat, 10am–6pm. "Mi Vida/My Pueblo – My Life/My Town," group show focusing on life in California farming communities. Through Jan 31.

Mission 17 2111 Mission, suite 401; (510) 467-1818. Thurs–Sat, 11am–6pm; and by appt. "I.O.U.," fourth annual juried group show. Through Sat/26.

Modernism 685 Market; 541-0461. Tues–Sat, 10am–5:30pm. "From Classic to Standard," works by Yang Mian; "The Obsidian Aspect," works by Glen Baxter. Through March 8.

Park Bench Cafe 3214 Folsom; 821-9435. Mon–Fri, 7am–5pm; Sat–Sun, 8am–5pm. "Mexico Es una Falda," new paintings by Mary Wings. Through Jan 30.

Park Life 220 Clement; 386-7275. Daily, 11am–9pm. "Second Annual Print Show," group exhibition. Through Feb 20.

Robert Koch Gallery 49 Geary, fifth floor; 421-0122. Tues–Sat, 10:30am–5:30pm. "Aftermath," photographs by Debbie Fleming Caffery and Larry Schwarm. Through Sat/26.

Root Division Gallery 3175 17th St; 863-7668. Wed–Sat, noon–4pm; and by appt. "Biophilia," group show. Through Sat/26.

San Francisco Art Exchange 458 Geary; 441-8840. Mon–Sat, 10am–6pm. Works by Ronnie Wood. Through Feb 17.

San Francisco Design Center Galleria 101 Henry Adams; 362-7397. Mon–Thurs, 9am–5pm; Fri, 9am–noon. "Small Firms, Great Projects," architectural works. Through Fri/25. **Sculpture Site Gallery** 201 Third St, suite 102; 495-6400. Tues–Wed, Fri–Sat, 10am–

6pm; Thurs, 10am–8pm; and by appt. "Big Ideas, Small Works: Miniature Sculptures and Maquettes," group show. Through Fri/25.

Soma Arts Cultural Center Main Gallery 934 Brannan; 864-4126. Tues–Fri, 2–7pm; Sat, noon–5pm. "Sirens," kinetic sound sculptures by Oliver di Cicco. Through Jan 31.

Sports Basement Grotto Gallery 1590 Bryant; 575-3000. Mon–Fri, 9am–8pm; Sat–Sun, 8am–7pm. "Spirit of the Mission," new paintings and prints by Calixto Robles; video works by Ana Hurka Robles. Through Mon/28.

Toomey Torelli Fine Art 49 Geary; 989-6444. Tues–Fri, 11am–5:30pm; Sat, 11am–5pm. "Crystal Leisure," works by Maria Park. Through Jan 31.

Warnock Fine Arts 49 Geary, suite 211; 677-4001. Tues–Sat, 11am–5:30pm; and by appt. Works by Miguel Condé. Through Sat/26.

A Woman's Eye Gallery Ebenezer Lutheran Church, 678 Portola; 681-5400. Fri, 5–8pm; Sat–Sun, noon–5pm. Works by the Guild of Natural Science Illustrators. Through Sun/27.

BA Y AREA

Artisans Art Gallery 853 Fourth St, San Rafael; 460-5208. Tues–Wed, Fri, 11am–6pm; Thurs, 11am–8:30pm. Group show of member. Through Sat/26.

Blankspace 6608 San Pablo, Oakl; (510) 547-6608. Sat–Sun, noon–6pm; and by appt. "The Time Has Come," paintings by Billy Krott and Tracy Timmins. Through Feb 11.

1870 Art Center 1870 Dalton, Belmont; (650) 595-9679. Thurs–Sun, 1–5pm. "13 Wishes for 13 Witches," sculptural installation by Debra Koppman. Through Sun/27.

Julie's Coffee and Tea Garden 1223 Park, Alameda; (510) 861-2355. Mon–Tues, 7am–9pm; Wed, 7pm–6pm; Sat–Sun, 8am–7pm. "Over the River and Through the Ditch," paintings by Dustin Kelly. Through Jan 30.

Lighthouse Community Center 20993 Foothill, no. 321, Hayward; (510) 690-0467. Call for hours. "Divine Being," oil paintings by Sarah Soward. Through Feb 9.

Lucky Ju Y Pinball Art Gallery 713 E Santa Clara, Alameda; www.ujjuju.com. Daily, 9am–9pm. "Mythos," paintings and intaglio prints by Kevin Evans. Through Jan 30.

Luka's Taproom and Lounge 2221 Broadway, Oakl; (510) 451-4677. Mon–Tues, 11:30am–midnight; Wed–Fri, 11:30am–2am; Sat, 5:30pm–2am; Sun, 11am–midnight. "Oakland Cityscapes and Landscapes," photographs by Richard Leon. Through Sat/26.

Michael Rosenthal Contemporary Art 2317 Broadway, suite 110, Redwood City; (650) 369-1948. Tues–Thurs, 11am–6pm; Fri, 11am–9pm; Sat, 11am–5pm. "No Presents Please," group show of paintings. Through Fri/25.

Mills College Art Museum 5000 MacArthur Blvd, Oakl; (510) 430-2164. Tues, Thurs–Sat, 11am–6pm; Wed, 11am–7pm; Sun, noon–4pm. "We Interrupt Your Program," group show (reception Wed/23, 5:30–7:30pm). Through March 16.

Oakland Asian Cultural Center 388 Ninth St, suite 290, Oakl; (510) 637-0455. Call for hours. "The Forgotten War Against Chinese Americans," historic photographs. Through April 30.

Oakopolis Creativity Center 447 25th St, Oakl; www.oakopolis.org. By appt. "Targae: An Exhibition of Collaborative Collage and Tarot Journey," group show. Through Fri/25.

O'Hanlon Center for the Arts 616 Throckmorton, Mill Valley; 388-4331. Tues–Sat, 10am–2pm; and by appt. "O'Hanlon Members' Annual Show," featuring new and exploratory work. Through Jan 31.

Osher Marin Jewish Community Center 200 N San Pedro, San Rafael; 444-6000. Call for hours. "Mizrah: Illuminated Blessings and Poems," prints by Marcia Park. Through Jan 30.

Rock Paper Scissors Gallery 2278 Telegraph, Oakl; (510) 238-9171. Mon, Wed–Sun, 11am–7pm. "Let's Bolt, Again," group show about music and growing up. Through Fri/25.

Swarm Gallery 560 Second St, Oakl; www.swarmstudios.net. Tues–Sun, noon–6pm; and by appt. "We're All in This Together," photographs by Hank Willis Thomas and Carrie Mae Weems; installation by N Dash. Through Feb 3. sfbg.com

stage

Comedian W. Kamau Bell (left) schools us on the state of race on alternative comedy stages and in the nastiest recesses of cable TV with *The W. Kamau Bell Curve*. San Francisco Ballet's season gets on point with a production of Lew Christensen's *Filling Station* (right, Christensen in performance). | BELL PHOTO BY ADAM DAVIS; CHRISTENSEN PHOTO BY GEORGE PLATT LYNES



Oops! They did it again

W. Kamau Bell takes his swing at racism

By Kimberly Chun
kimberly@sfbg.com

The best comedians always shear close to the bone with their truths, but believe it or not, few are necessarily a gut bust in conversation. Why is this a surprise? After all, the comic is on the interviewer's mic, not on the clock and on script. Yet W. Kamau Bell plays against type and comes with not only the insights you wish you had spewed first but also the wit, centered on the issues of race that he's been grappling with since childhood.

The rising incidence of racist cracks that reveal the persistent fissures in a country seemingly disinterested in identity politics — and those emerging from the 34-year-old San Franciscan's own milieu, the alternative comedy scene — has led Bell to sharpen his attack with *The W. Kamau Bell Curve*, which focuses on the ugly slurs spilling from Sarah Silverman, Michael Richards, and Rosie O'Donnell, as well as other, unexpected quarters. And the nastiness keeps coming — cue Golf Channel commentator Kelly Tilghman's recent remark that young players who want to defeat Tiger Woods would need to “lynch him in

a back alley” — and spurring Bell to continue updating the show he first performed in October 2007.

According to Bell, racism is on the comeback trail with a crucial difference: “This time it's coming from liberals and creeping in through pop culture in some weird way. I call it political correctness acid reflux. People are just burping out racism.” The comic rose to the occasion to make *Bell Curve* after reading a story about Southern blackface comic Shirley Q. Liquor in *Rolling Stone*. He was outraged by the fact that the article even questioned whether the Liquor act was racist, much as he was troubled by the things coming from his own field. “It's, like, wait a minute — this is my industry, and again, it's not coming from redneck comics or blue-collar comics. It's coming from alternative comics who are supposed to be liberal comics.

“It's, like, ‘Look, you know I like black people, so it's allegedly OK for me to use a joke with the word *nigger* in it’ — even though there's no black people in the audience and you don't have any black friends!” he continues. “Like I say in the show, the most racist things that have ever happened to me have come from people who

were friends of mine. I had a friend who once said to me, ‘Kamau, I like you. You're black, but you're not *black* black.’ What does that mean? I'm black but you still have your wallet?”

The only child of author Janet Cheatham Bell, Bell is all too familiar with that kind of chum, having moved from private to public to private school throughout his life. “A lot of times I would be the only black person in school,” recalls Bell, who now teaches solo performance at the Shelton Theater and frequently opens for Dave Chappelle. “And when you're that person, either they forget you're black, so things happen and you're, like, [in a meek squeak] ‘Wait a minute — don't forget I'm black, everybody,’ or because you're black they unburden their, you know, ‘Kamau, lemme tell you something about black people I've never been able to tell any other black person.’ Oooh, please don't!”

Be glad, however, that Bell is telling us about it all. **SFBG**

THE W. KAMAU BELL CURVE

Thurs/24; 8 p.m., \$20 (bring a friend of a different race, who gets in free)
Shelton Theater
533 Sutter, SF
(415) 433-1227
www.sheltontheater.com

75 ALIVE

With its 75th season, which starts Jan. 29, the San Francisco Ballet — the oldest ballet company in the country — intends to show that the dance form is a thoroughly contemporary, international art.

With the exception of the lovely *Giselle* (created by Adolphe Adam in 1841), the entire season has been choreographed within the company's lifetime. When it was created in 1938, Lew Christensen's *Filling Station* was considered the first American ballet. Other season highlights will no doubt include the New Works Festival (April 22–May 6), with premieres by 10 choreographers in three different programs. On this anniversary, it's worth recalling that there may be a historic reason why San Francisco ballet audiences have often embraced the new.

Carlos Carvajal, now co-artistic director of the San Francisco Ethnic Dance Festival, danced with the SFB from 1950 to '55 and, after a stint in Europe, worked from 1964 to '70 as its ballet master and associate choreographer. He remembers the period as one of crowded quarters on 18th Avenue in the Richmond District — there was a hunt for theaters in which to perform because the Opera House shared space with the San Francisco Symphony at the time, and the SFB often lost out. But it was also a period of dazzling vitality.

“It was a crazy, wonderful time, with such creative energy. Not just for the dancers, but musicians and designers as well,” Carvajal recently recalled. Dancers regularly choreographed for the main season. His *Totentanz*, for instance, premiered at the SFB in 1967 and stayed in the rep until 1972. When Carvajal left the SFB, he brought the piece to his San Francisco Dance Spectrum, where it proved to be one of the company's most popular works. The SFB functioned almost like a modern dance company whose members were simply expected to take up choreography sooner or later.

While the company was unemployed after its annual spring season, its summer workshops, called the “Ballet '60s” series, offered creative outlets and some touring opportunities. “We used to take the wall down between two studios and converted one of them into a place for the audience. The other was the theater,” Carvajal remembered. “Somebody suggested choreographing the *Kama Sutra*, so I took a look and figured I could do [it].” The same year, he choreographed *Voyage Interdit: A Noh Play*, for which he created a tape collage. The work's second incarnation had a live rock band and a light show. “Remember,” he said, chuckling, “those were the crazy '60s, when anything went. We didn't care about money; we only cared about dancing.” And audiences, particularly younger ones, both in towns and on the road, flocked to see what was new — and what was this thing called ballet. **(Rita Felciano)**

www.sfballet.org



Merce Cunningham Dance Company

PREVIEW For many years the Merce Cunningham Dance Company performed at the University of California at Berkeley. Now, apparently, it has shifted its loyalty from the Bears to the Cardinals. To see these stunningly beautiful, vibrantly intelligent dancers, you'll have to head south to Stanford. It will be worth every minute you'll have to spend on 101 South to get there. Forget the fact that Cunningham is '89 years old, has choreographed more than 200 pieces in the past 50 years, and keeps turning them out. His oeuvre, fueled by an insatiable curiosity about the world, is simply unprecedented. More than once he has been called the greatest living choreographer in the world. The honorific fits. Take his latest work, performed in two versions on subsequent evenings, *eyeSpace*. You can bring your iPod already loaded with the music of your choice or you can download Cunningham's musical suggestion at www.merce.org/p/eyespacestanford. The idea behind this is that everyone will see the same dance but each person will experience it differently. *EyeSpace* will be supplemented by two previously seen works, both worth revisiting. In 1993's *CRWDSPCR* — which is big on ensemble dancing — you can see how a computer program has discovered new ways of using the body; 1999's *Biped*, for all of its high-tech motion-capture technology, is one of Cunningham's most poetically accessible pieces. (Rita Felciano)

MERCE CUNNINGHAM DANCE COMPANY Fri/25–Sat/26, 8 p.m., \$20–\$46

Memorial Auditorium, Stanford University, 537 Lomita Mall, Stanford

650-725-ARTS, livelyarts.stanford.edu

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 20, for information on how to submit items to the listings.

THEATER

OPENING

Beauty Is Lab, 2948 16th St, 864-8855, www.brownpapertickets.com, \$12-20, sliding scale. Opens Thurs/24, 8pm. Runs Thurs–Sat, 8pm. Through Feb 2. Physical theater company Hotel Obligation performs in a show about the connection between crystal meth use in the gay community and the increase of HIV infections.

Curry Widow Post Street Theatre, 450 Post, second floor, 771-6900, \$50-75. Previews Thurs/24–Sat, 2pm, Tues/29, and Jan 31–Feb 2, 8pm; Sun/27, 3pm. Opens Feb 3, 7pm. Runs Wed–Fri, 8pm (also Sat, 3pm); Sun, 3 and 7pm. Through March 9. Cybill Shepherd stars in Bobby Goldman's solo show about a fiftysomething widow's experience with Internet dating.

I Am My Own Wife New Conservatory Theatre Center, 25 Van Ness, Walker Theatre, 861-8972, www.nctcsf.org, \$22-40. Previews Fri/25–Sat/26 and Feb 1, 8pm. Opens Feb 2, 8pm. Runs Wed–Sat, 8pm; Sun, 2pm. Through March 2. In a solo show by Doug Wright, actor Andrew Nance performs as Charlotte von Mahlsdorf, a transvestite who survived Nazi Germany and East Germany's oppressive Communist era.

Insignificant Others Pier 39 Theatre, Embarcadero and Beach, www.isomusical.com, \$39-46. Opens Fri/25, 8pm. Runs Fri–Sat, 8pm. Ongoing. The musical comedy written and composed by local L. Jay Kuo tells the story of two

gay men and three straight women living in San Francisco.

Slavs! Custom Stage, Off-Market Theaters, 965 Mission, 1-800-838-3006, www.customstage.org, \$15-25. Previews Thurs/24, 8pm. Opens Fri/25, 8pm. Runs Wed–Sat, 8pm. Through Feb 23. The Custom Made Theatre Company puts on a cross-gendered production of Tony Kushner's play about the beginning of perestroika in the declining Soviet Union in the mid-'80s.

BAY AREA

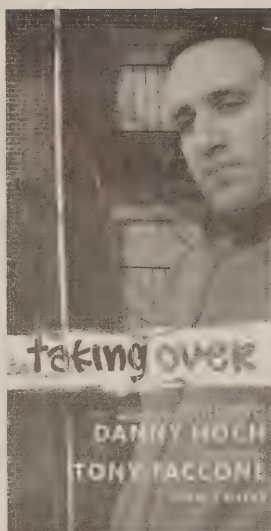
The Cocoanuts Contra Costa Civic Theatre, 932 Pomona, El Cerrito, (510) 524-9132, www.cctc.org, \$15-24. Opens Fri/25, 8pm. Runs Fri–Sat, 8pm; Sun, 2pm (no show Sun/27 or Feb 3). Through March 2. Comic pandemonium ensues in this musical, created as a vehicle for the Marx brothers.

Jesus Christ Superstar Willows Theatre, 1975 Diamond, Concord, (925) 798-1300, www.willows-theatre.org, \$30-40. Previews Jan 28–30, 7:30pm. Opens Feb 1, 7:30pm. Runs Wed–Thurs, 7:30pm (also Wed, 3:30); Fri–Sat, 8pm (also Sat, 2pm); Sun, 3pm. Through March 2. Jesus Christ, Judas, and Mary Magdalene spark a revolution in Andrew Lloyd Weber and Tim Rice's rock musical.

Not a Genuine Black Man Dean Leshner Center for the Arts, 1601 Civic Drive, Walnut Creek, (925) 943-7463, www.briancopeland.com, \$35-50. Opens Thurs/24, 8pm. Runs Thurs–Sat, 8pm. Through Feb 24. Brian Copeland revives his long-running solo show about discrimination in San Leandro in the 1970s.

Satellites Aurora Theatre, 2081 Addison, Berk, (510) 843-4822, www.auroratheatre.org, \$28-50. Previews Fri/25–Sat/26 and Jan 30, 8pm; Sun/27, 2pm. Opens Jan 31, 8pm. Runs Wed–Sat, 8pm; Sun, 2 and 7pm. Through March 2. In the West Coast premiere of Diana Son's off-Broadway suc-

CONTINUES ON PAGE 48 »



taking over

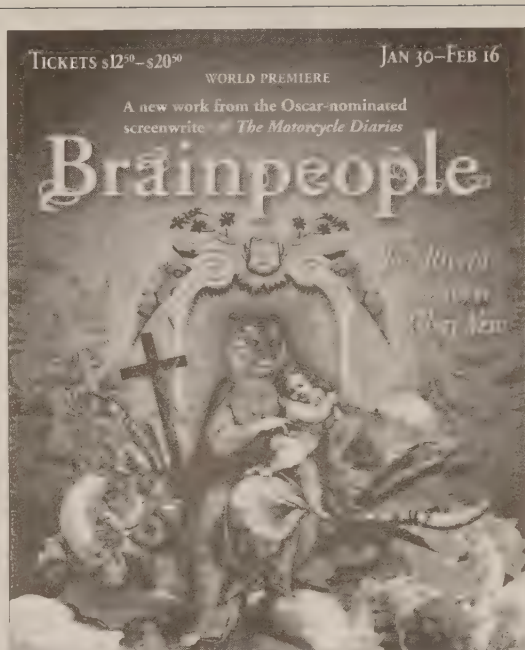
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Today, my son turns 21 in Iraq, where he is serving in the US Army...as I sit here on January 15, 2008, which would have been Rev. Martin Luther King's 78th birthday, if he hadn't been assassinated in April 1968, is it naïve to hope that America, as well as my son, is about to come safely of age in this crazy war-racked world?

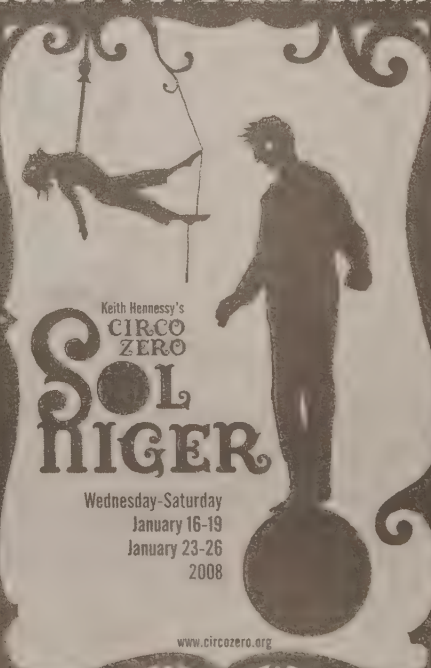
—from "Coming of Age in Iraq/Iran" posted by Sarah Phelan in the Politics blog

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THEATER OPENING

CONT'D

cess, a Korean American woman and her African American husband face discrimination when they move from Manhattan to Brooklyn.

ONGOING

Beach Blanket Babylon Club Fugazi, 678 Beech Blk. Babylon Ave., 621-4222, \$25-78, Wed.-Thurs., 8pm; Fri.-Sat., 8pm and 9:30pm; Sun., 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

Beyond Therapy Shelton Theater, 533 Sutter; 433-1227, www.sheltontheater.com. \$25-30. Fri/25-Sat/26, 8pm. The Shelton revives Christopher Durang's dysfunctional-relationship comedy.

The Dead Mother, or Shirley Not All in Vain Traveling Jewish Theater, 470 Florida; www.tjt.com. \$18-44. Thurs.-Sat., 8pm; Sun., 2 and 7pm. Through Feb. 17. In his 1991 play David Greenspan addresses the issues of gay identity and shame—and Jewish identity and shame—in absurd and farcical terms. The story revolves around two brothers, their father, and the boys' transvestite grasp of a mother, but don't expect a narrative straight line in this postmodern piece. Digressions include a staged Greek comedy (broadly acted to great comedic effect), a surprisingly sublime monologue about microbial evolution, and a surreal trip with Alice B. Toklas. Greenspan's writing is dense and fast moving, and the actors' delivery is such a physical feat, the audience I saw it with often cheered when they completed a monologue. While the first act is exhilarating, the second has the difficult task of maintaining the momentum and tying up the play's narrative threads. Perhaps to preempt this problem, the actors commit to asides on the narrative and on the nature of plays themselves. Director Tony Kelly coaches very funny performances from his actors, in particular Ben Fink as the fast-talking Maxine and Matt Vincent, who splits himself into the two roles of Harold the son and Sylvia the mother. One of the play's many metacommentaries on theater goes, "It's nice—it's like taking your medicine." I didn't feel like I was taking medicine, but I do think *Dead Mother* is nice. (Lauren GINGER)

Elagabalus, Emperor of Rome Intersection for the Arts, 446 Valencia; 1-800-838-3006, www.elgatotheater.org. \$10-25, sliding scale. Fri.-Sat., 8pm. Through Feb. 2. El Gato del Diablo Theatre Company presents the world premiere of Shawn Ferreira's play about the third-century child ruler. In **Gabriel's Kitchen** New Conservatory Theatre Center, 25 Van Ness, Decker Theater; 861-8972, www.nctcsf.org. \$22-40, Wed.-Sat., 8pm; Sun., 2pm. Through Feb. 17. In Salvatore Antonio's 2006 drama, a family begins to crumble as its youngest son falls in love with a man.

ReOrient Festival Magic Theater, Fort Mason Center, bldg D, third floor, Marina at Laguna; 626-4061, www.goldenthread.org. \$12-25. Thurs.-Sat., 8pm. 5pm. Through Feb. 3. The festival premieres five short plays exploring issues pertaining to the Middle East.

SF Sketchfest Call or see Web site for info: 396-3125, 1-866-468-3399, www.sfsketchfest.com. \$10-30. Through Sun/27. The comedy festival features 18 days of shows, including a Kids in the Hall reunion (Sat/26-Sun/27) and much more.

Savage Arts Marsh, 1062 Valencia, upstairs studio; 826-5750, 1-800-838-3006, www.themars.org. \$15-35, sliding scale. Fri.-Sat., 8pm. Through Feb. 16. In her solo show, Sharon Eberhardt tells the intriguing story of a young housewife who gets mixed up in a murder in Buffalo, NY, during the 1930s.

Shark Bites Theatre Rhinoceros, 2926 16th St.; 861-5079, www.thehino.org. \$16. Wed.-Sat., 8pm. Through Feb. 9. Actor-playwright Jeffrey Hartgraves's unashamedly gay and disarmingly forthright play recounts his recent battle with bone cancer and the crucial role friendship played in his partial (and medically unanticipated) recovery. It takes in, meanwhile, the full sweep of a life shadowed by irrational fears, summed up by the Arizona landlubber's abiding shark phobia. From the jaws of death to the death of *Jaws*, this is Hartgraves's lively first-person exploration of fear as life's motivating force—given meaningful dimension by the on-stage inclusion of actors and friends David Bicha, P.A. Cooley, davidmahr, T.J. Lee, and Drew Todd. The play's chaotic undercurrent of alternately miragelike and unforeseen events just below the surface of placid time influences the staging as Hartgraves's narrative moves circuitously from the ambitions of a talented but tentative young gay comedian in conservative Phoenix toward the artist's devastating illness.

It's then that his friends (until now occupied with ambitious illustrative clowning) deliver honest testimony on the crisis from their perspectives, with one actor playing Hartgraves until the real one resurfaces from some palpable dead. If life is a show, this run, remounted from a Rhino engagement in 2006, surely ranks as one of the greatest comebacks anywhere. (Avila)

Shopping! the Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. \$25-29. Fri.-Sat., 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

Speed-the-Flow American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$14-82. Tues.-Sat., 8pm (also Wed. Sat., 2pm); Sun., 2pm. Through Feb. 3. Loretta Greco's revival of David Mamet's Hollywood-industry satire reveals what it always was: an acidic comedy that isn't one of Mamet's best plays but is too entertainingly brash to resist. He clearly loves the winner-take-all crassness of his male characters here, for whom every interaction is a dominance game. Top dog Bobby Gould (Matthew Del Negro) has just been promoted to head of production at a major studio. His expensively minimalist new office (a movable set piece by W. Mercier) hasn't even been fully assembled when erstwhile coworker Charlie Fox (Andrew Polk) comes calling. Satisfyingly cruel as the rivals' final tug-of-war is, it makes the play's credibility vanish: Bobby is too content an admitted "whore" to turn Mother Theresa overnight. And the epically tall, Jock-handsome Del Negro radiates such golden-boy confidence that one can't believe he had much use for a merely cute flunky like Jessi Campbell's Karen. Greco lets the lines breathe—her cast's naturalistically varied delivery avoids that Morse-code monotony the playwright prefers for his staccato Mametpeak. But she doesn't lend much weight to the ultimate question of who's manipulating whom, as this production's Karen doesn't seem capable of calculation. The lack of ambiguity makes this a frequently very funny *Speed-the-Flow*, but sans much suspense or climactic sting. (Dennis HARVEY)

"Sweetie" Tanya: the Demon Barista of Valencia San Dark Room Theater, 2763 Mission; 401-7987, www.darkroomtheater.com. www.brown-papertickets.com. \$20. Fri/25-Sat/26, 10pm. Cassandra's Call Productions switches the gender and vocation of the central character of Steven Sondheim's popular musical *Sweeney Todd: The Demon Barber of Fleet Street*.

Ten Dollar Destiny Thick House, 1695 18th St.; 401-8081, www.thickhouse.org. \$15-30, sliding scale. Thurs/24-Sun/27, 8pm. Through Jan 27. Over the past two decades Julie Queen has earned her balis-y-woman stripes, playing a serial killer in Carla Lucero's opera *Wuornos* and belting out riot-grrrl lyrics with avant-garde group the Qube Chick. Unfortunately, in her solo show *Ten Dollar Destiny*, an hourlong multimedia performance, Queen lends her operatic voice to a series of songs that maps her midlife soul search through the all-too-familiar territory of self-help experts—shrinks, psychics, and astrologists. As Queen appears onstage, her opening number prepares us for a gauzy look through the pages of her life. The pop-up book set is fantastic. The endless "I'm stuck on the road of life without a map" metaphors in every song of the five-part piece have not, yet for all her incisive criticisms of the self-help industry (he "you need yourself today" jingle for a little pill is perfectly pitched at the false promises of medication), I can't help but wonder why she's wasting so much time worrying about where she went wrong. Queen has gone from boldly careless to overly careful, and I badly want to see a woman at the crossroads who just says "Fuck it, buys a bitchin' car, and gets the hell out of Dodge." (Giattina)

What Mama Said about "Down There" Our Little Theater, 287 Ellis; 928-4060, www.celerateclitoris.com. \$15-25. Thurs.-Sat., 8pm. Ongoing. Sita Amma performs her solo show about the problems moms have talking to their daughters about sex.

Women on the Way Festival The Garage, 975 Howard; Shotwell Studios, 3252A 19th St.; 289-2000, 1-800-838-3006, www.ftloose.org, www.brownpapertickets.com. \$15-20, sliding scale. Through Sun/27. Visit Web site for schedule. The festival's 18 shows take place at two venues and feature solo dance performances by women.

BAY AREA

Aftermath of War: In Their Own Words Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300, www.juliamorgan.org, www.willowstickets.org. \$15-20. Sat/26, 8pm; Sun/27, 7:30pm. City College of San Francisco instructor John Wilk worked with students to create a series of monologues and dramatizations based on their Iraq war research.

Barefoot in the Park Live Oak Theatre, 1301 Shattuck, Berk; (510) 649-5999, www.aeforberk-

ley.org. \$10-12. Fri.-Sat., 8pm. Additional show Feb. 14, 9pm. Through Feb. 16. Actors Ensemble of Berkeley offers a little love American-style with a performance of Neil Simon's comedy about two newlyweds who are headed for divorce.

Little Women Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300, www.willowstickets.org. \$14-18. Sat.-Sun., 2pm. Through Feb. 3. Active Arts Theatre for Young Audiences performs Louisa May Alcott's beloved tale about four sisters growing up during the American Civil War.

The Shaker Chair Ashby Stage, 1901 Ashby, Berk; (510) 843-6500, ext. 302, www.encontrotheatrecompany.org. \$20-30. Fri/25-Sat/26, 8pm; Sun/27, 5pm. What we owe one another, whether family, friends, fellow human beings, or just fellow creatures—and how we define we in the first place—is a perennial question of both politics and art. In Adam Bock's tightly drawn, funny, and engaging new play about political commitment, this sense of communion—a frisson of recognition of the interconnectedness of our lives—works neatly as both theme and theatrical strategy as a kindhearted and intelligent middle-aged attorney, perched in comfortable middle-class section atop her new Shaker chair, straddles two long-standing relationships that force her to weigh her responsibility to public and private suffering. Bock, a former Bay Area and now New York playwright best known locally for the 2002 production of his runaway hit *Five Flights* and the more recent *Typographer's Dream*, has a seemingly effortless knack for unusual and inventive scenarios whose often painful subject matter comes leavened by a keen and warm brand of humor. In this splendid Bay Area premiere, gracefully directed by Tracy Ward and coproduced by the Shotgun Players and the Encore Theatre Company (both early and steadfast supporters of his work), Bock has fashioned a theatrical experience as well honed, poised, and resonant as the eponymous piece of furniture at its center. (Avila)

Taking Over Berkeley Repertory Theater, 2025 Addison, Thrust Stage, Berk; (510) 647-2949, www.berkeleyrep.org. \$27-69. Thurs.-Thurs.-Sat., 8pm (also Sat., 2pm); Wed., Sun., 7pm (also Sun., 2pm). No show Wed/23/24 or Feb. 5.

Through Feb. 10. Danny Hoch channels myriad characters of various ages, races, and genders in his solo show about gentrification.

Third Mountain View Center for the Performing Arts, 500 Castro, Mountain View; (650) 903-6000, www.theatreworks.org. \$21-57. Tues.-Wed, 7:30pm; Thurs.-Sat., 8pm (also Sat., 2pm); Sun., 2 and 7pm. Through Feb. 10. Playwright Wendy Wasserstein's final dramatic work centers on the story of a feminist college professor who comes to contest her convictions after accusing a male student of plagiarism.

True West Pear Avenue Theatre, 1220 Pear, unit K, Mountain View; (650) 254-1148, www.thepear.org. \$15-30. Thurs.-Sat., 8pm; Sun., 2pm. Through Feb. 3. A screenwriter and a director confront their sibling rivalry in Sam Shepard's play.

DANCE

Capacitor Performance Group Cowell Theatre, Fort Mason Center, Marina at Laguna; 345-7575, www.capacitor.org. \$20-35. Fri/25-Sat/26, 8pm. The former Best of the Bay winners perform *Biome*, an environmental exploration of rainforests and desire.

"The Former World" Victory Factory, 1519 Mission; 282-7746. \$20. Thurs/24-Sat/25, 8pm. Theresa Dickinson, a former member of Tanya's Tharp's company, choreographs six dancers in an aerial work performed in a net of ropes.

San Francisco Ballet War Memorial Opera House, 401 Van Ness; 865-2000, www.sfopera.com. \$15-235. Tues/29, 8pm. This week, program 1: *Filling Station*, by Lew Christensen, *7 or Eight*, by Helgi Tomasson, and *Diamonds*, by George Balanchine. **Takami and MoBa Dance** SomArts, 934 Brannan; 864-4126, www.apicalculture.org. \$16-20. Fri.-Sat., 8pm; Sun., 7pm. Through Feb. 3. The company performs *Illusion 2* under the direction of Takami, with glass installation by Kana Tanaka and sound design by Jorge Bachmann.

"ODC Unplugged Series" ODC Theater, 3153 17th St.; 863-9834, www.odc.org. \$18. Fri/25-7pm. ODC Theater performs a work in progress by ODC's artistic director and founder, Brenda Way.

BAY AREA

Company C Ballet Dean Lescher Center for the Arts, 1601 Civic Drive, Walnut Creek; (925) 943-7469, www.leschercenterarts.org. \$25. Fri/25-Sat/26, 8pm. The contemporary dance company performs works by Charles Anderson, David Parsons, Alexandre Proia, and Antony Tudor.

Percs Cunningham Dance Company Memorial Auditorium, Stanford University, 537 Lomita Mall, Stanford; (650) 725-ARTS, liveyarts.stanford.edu. \$20-46. Fri/25-Sat/26, 8pm. See pick box.

PERFORMANCE

"All Male Amateur Strip Show" Deco Lounge, 510 Larkin; 330-3238. Free. Sun., 10pm. Tim Taia (a.k.a. Miss Ginger Snap) hosts a strip show.

BATS Improv Bayfront Theater, Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org. \$12-15. Fri.-Sat., 8pm. The improv troupe performs.

Big City Improv Shelton Theater, 533 Sutter; (510) 595-5597, www.bigcityimprov.com. \$20. Fri., 10pm. Ongoing. The improv troupe performs unscripted material from audience suggestions and more.

"Burns Night" Edinburgh Castle Pub, 950 Geary; www.castlenews.com. \$10. Sat., 8pm. The annual tribute to Scottish poet Robert Burns includes a serving of haggis, bagpipes, kilts, and a poetry reading.

"Chinese New Year Spectacular" Orpheum Theatre, 1192 Market; 512-7770, www.shnsf.com. \$28-180. Wed.-Sat., 8pm (also Wed. Fri.-Sat., 2pm). Acrobats, colorful costumes, booming drummers, dancers, and more make up this year's celebration.

Circo Zero Project Artaud Theater, 450 Florida; 255-2500, www.brownpapertickets.com. \$25 (Wed, pay what you can). Wed.-Sat., 8pm. Through Jan. 26. Keith Hennessy's outrageous and poetic performance piece, *So Niger*, returns to Project Artaud Theater for two weeks.

"Dirty Little Secret" Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.thempireplushroom.com. \$25. Fri.-Sat., 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

Will Franken Purple Onion, 140 Columbus; www.willfranken.com. \$15. Fri., 8pm. The comic unveils some new material, also performing as the Apple Sisters and Kathleen Phillips.

"Harvesting Beauty in the Dark" Asian Art Museum, 200 Larkin, Samsung Hall; 481-3500. Thurs., 7pm. \$5. Katsura Kan directs an assortment of Butoh groups in a "post-Butoh" work.

"Laughing Liberally Local 415" Make-Out Room, 3225 22nd St.; www.natogreen.com. \$8. Mon., 8pm. Norm Goldblatt, Marga Gomez, and Bill Santiago perform at the monthly political comedy showcase hosted by Nato Green.

"Monday Night Improv Jam" Off-Market Theater, 965 Mission; 820-1656, www.cafearts.com. \$5. Mon., 8pm. Improvisers perform long-form pieces at the weekly event.

"Monday Night Marsh" Marsh, 1062 Valencia; 826-5750, www.themars.org. \$7. Mon., 7:30pm. Bryan Northam, Dave Pokorny, and Susan Soboleff perform at the regular solo works-in-progress series.

"Mortified" Make-Our Room, 3225 22nd St.; www.getmortified.com, www.amartix.com. \$10-15. Fri.-Sat., 8pm. Regular folks shamelessly reveal their most embarrassing moments in life at this regular storytelling event.

"The New Pickle Circus" Kanbar Hall, Jewish Community Center of San Francisco, 3200 California; 292-1233, www.jccsf.org. \$15-20. Sat., 5pm; Sun., 11am and 2pm. A new generation of acrobats performs amazing feats in the air and on the ground.

"100 Performances for the Hole (Notes Going Up and Down)" The Garage, 2830 Pacific; www.garagebiennale.com. Sat., 5:58pm. Exactly 100 acts perform for precisely two minutes each.

"The Purple Friday Show" Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. \$5-7. Fri., 10pm. Ongoing. Kiyoshi Foster and Guy Jackson host a variety show.

"Q Comedy" Women's Bldg, 3543 18th St.; www.womensbuilding.org, www.qcomedy.com. \$8-15, sliding scale. Mon., 8pm. The queer comedy showcase hosted by Los Angeles comic Bobaloe features Mick Leonard, Lynn Ruth Miller, Howard Stone, Ronn Vigh, Kenny Yun, and more.

"Squeeze Box" Marsh, 1062 Valencia; 826-5750, www.themars.org. \$12. Wed., 7:30pm. In her solo show, Ann Randolph weaves a poignant tale from her experiences working in a women's homeless shelter.

Teatro ZinZanni Pier 29, Embarcadero at Battery; 438-7658, www.zinznazi.org. \$16-40. Wed.-Sat., 6pm; Sun., 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting.

"The W. Kamau Bell Curve" Shelton Theater, 533 Sutter; www.sheltontheater.com. www.brownpapertickets.com. \$20. Thurs., 8pm. See "Ooops! They Did It Again," page 46.

BAY AREA

Tim Barsky Jewish Community Center East Bay, 1414 Walnut, Berk; (510) 848-0237, ext. 139, www.jccastbay.org. \$8-10. Sat., 8pm. Through Feb. 2. Beatboxer and storyteller Barsky performs

a collection of short pieces in *As If in Sleep*.

"EarthCapades" La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568, www.lapena.org. \$4-5. Sat/26, 10:30am. Circus artists perform stories with environmental themes.

"The Funny of (Latin) Dance" La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568, www.lapena.org. \$10-12. Fri/25, 8pm. Comic Bill Santiago riffs on Latin culture.

COMEDY

Annie's Comedy Club 917 Folsom; www.sfstandup.com. Tues., 6:30pm. "Comedy Speakeasy," hosted by Jeff Cleary and Chad Lehrman, free.

Brainwash 1122 Folsom; 861-3663. Wed., 8pm. "The Broad Way Open Mic," free. Thurs., 7pm. "Brainwash Comedy Open Mic," with host Tony Sparks, free.

Buriel Clay Theater 762 Fulton; www.bookhouse-bureau.com. Fri., 7:30pm. "Bernard's Funny Fridays," an African American comedy showcase, \$15.

Club Deluxe 1511 Haight; 552-6949. Mon., 9pm. "Comedy Deluxe," with rotating hosts Sam Arno and Leah Eva, free.

Cobb's Comedy Club 915 Columbus; www.cobbscomedyclub.com, www.ticketweb.com. Fri.-Sat., 8 and 10:15pm. John Oliver, \$23.50.

Comedy Station 244 Taylor; 292-3588, www.thingswemadecan.com. Fri., 8:15. Stand-up comics perform and show funny videos, \$10.

Mack Cofe 1074 Valencia; 826-5750, ext. 5, www.themars.org. Sat., 9:30 and 11pm. Stand-up comedy open mic, \$7.

Our Little Theater 287 Ellis; 928-4060. Wed., 8pm; Fri., 9:30pm. "Bay Area Comedy Showcase," hosted by Sita Amma, \$10-15.

Purple Onion 140 Columbus; 517-2120. Wed., 8pm. Doug Ferrari hosts a comedy night, \$15.

Red Victorian Hotel 1665 Haight; (650) 346-4195. Sun., 7pm. "SF Sunday Comics," hosted by Ira Brightman and Amir Malekpour, free.

San Francisco Comedy College Clubhouse, 414 Mason, suite 705; www.sfcocomedycollege.com. Wed., 8pm. "Humpty Day Comedy," \$5. Fri., 8pm. "Scantly clad Comedy," \$7. Fri., 10pm. "Late Night SFFCC Open Mic," \$5. Sat., 6pm. "New Talent Show," \$5. Sat., 9pm. "Naked Comedy," \$10. Sun., 8pm. "Battle of the Bay Finals: The SFFCC Comedy Competition," \$5.

BAY AREA

Rooster T. Feathers Comedy Club 157 W. El Camino Real, Sunnyvale; (408) 736-0921, www.roostertfeathers.com. Wed., 8pm. "New Talent Showcase," \$10. Thurs.-Sat., 8pm (also Fri.-Sat., 10:30pm); Mon., 10:30pm; Arj Barker, \$15-18.

SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

THURSDAY: Dalva 3121 16th St., SF; (415) 290-5048. Adam and Elz host "Poetry Mission," open mic, 7pm, free. **EastSide Arts Alliance** 2587 International Blvd., Oakland; (510) 533-6629. "Holla Back," open mic, 8:30-10:30pm, donations accepted. **Luv a Java Cafe** 1300 Dolores, SF; (415) 401-6444, www.luvajava.com. Open mic hosted by Liz Latty, 6pm, free. **Pegasus Downtown** 2349 Shattuck, Berk; (510) 649-1320. Poets Hillary Gravendyk and Logan Ryan Smith read, 7pm, free.

FRIDAY: Nefeli Cafe 1854 Euclid, Berk; (510) 647-6374. Kim Shuck and Molly Abrachi Sierra read their poetry, 7pm, free. **Three Dollar Bill** 1800 Market, SF; www.threedollarbill.com. "Queer Open Mic," 8pm, \$1-5, sliding scale.

SATURDAY: Pegasus Downtown 2349 Shattuck, Berk; (510) 649-1320. Poets Andrew Demcak and Nina Lindsay read their work, 7pm, free. **Red Vic Peace Center** 1665 Haight, SF; (415) 864-1978. "Open Mic and Hot Tamales," 5pm, free.

MONDAY: Gallery Cafe 1200 Mason, SF; www.authordosen.com/ktennedy. Open mic with featured performers, 7pm, free. **Purple Onion** 140 Columbus, SF; (415) 217-8400. The Kitchenettes host an open mic, 7pm, \$5.

TUESDAY: Black Repertory Theater 3201 Adelphi, Berk; (510) 852-2120. "Twilight Tuesdays," open mic, 7-9pm, \$5. **Club Deluxe** 1511 Haight, SF; www.thewordparty.com. "WORDParty Poetry and Jazz Tuesdays," open mic, 8:30pm, free. **Priya Indian Cuisine** 2072 San Pablo, Berk; (510) 644-3977. "Poetry Express," open mic reading, 7pm, free. **Progressive Grounds** 2301 Bryant, SF; (415) 647-0103, (415) 377-4970. K.S. Haddock hosts an open mic night of comedy, spoken word, and music, 8pm, free. **afro**



Supercross

PREVIEW The fact of the matter is, San Francisco, for all of its culture, is decidedly lacking in social events for people with large trucks and a penchant for a pinch of Skoal between the cheek and the gum. Motocross, being high-octane and high-flying, appeals to both redneck and "extreme" crowds, a combination best exemplified by a subculture I can only refer to by its area code: the 909. The sprawling Southern Cali strip mall mecca denoted by this number is known, rather grandiosely, as the Inland Empire and is home to Ontario Mills — described on its Web site as "the largest one-story mall west of the Mississippi" — and an unspoken law that if the wheels on your pickup aren't as tall as your nipples are high, you are, in fact, a pussy. Most of these pickups are driven by tan, muscular dude-brahs in the great surfer tradition but with pricier sunglasses, meticulously frosted hair, and tattooed tribal armbands, and they have rip-snorting, fire-breathing, hopped-up, stroked-out MX machines tied down in the bed for shred-din' the gnar.

While these aesthetics might be somewhat questionable, I will wholeheartedly admit: I love me some Supercross. There's something about seeing 20 maniacs on 450s launch themselves across Evel Knievel distances — while racing! — that takes me back to my childhood, sitting with Pops in the stands at the Los Angeles Memorial Coliseum and watching legends Bob "Hurricane" Hannah and Johnny "O'Show" O'Mara battle for glory. The AT&T Park race showcases Floridian 2007 champion James Stewart versus last year's runner-up, Australian Chad Reed. As of this writing, they're dead even for the series lead, so expect a brawl. Seriously, isn't it about time you went somewhere that doesn't serve wine? (Duncan Scott Davidson)

SUPERCROSS Sat/26, 7 p.m., \$12-\$62. AT&T Park, 24 Willie Mays Plaza, SF

1-800-225-2277, www.tickets.com

Events listings are compiled by Duncan Scott Davidson. See Picks, page 20, for information on how to submit items to the listings.

WEDNESDAY 23

"Chinese New Year Spectacular" Orpheum Theatre, 1192 Market, SF; (415) 512-7770. 2 and 8pm, \$28-180. Through Sat/26. I've only been to the Chinese opera once, and I was pretty much flabbergasted. The price of admission is worth it for the costumes alone, which put Cirque du Soleil to shame. And while this show isn't strictly an opera, it showcases the legends, folktales, and fables of China with the aid of magnificently garbed singers and dancers and the accompaniment of a live orchestra. Proceeds benefit New Tang Dynasty TV, a Chinese-language station broadcasting outside China that isn't afraid to speak up about the Chinese government's shoddy human rights record.

THURSDAY 24

"Chinese New Year Spectacular" Orpheum Theatre, 1192 Market, SF; (415) 512-7770. 8pm, \$28-180. Through Sat/26.

"How Not to Ruin Your Life" Commonwealth Club of California, 595 Market, second floor, SF; (415) 597-6700. 5:30pm, \$18. Ben Stein, best loved for his role in *Ferris Bueller's Day Off* (1986), is a lawyer, author, and professor who's worked with some of the most powerful figures in history: Richard Nixon, Gerald Ford, and John Stamos. John Stamos? Yep — Stein appeared on *Full House*. He'll be dropping some deadpan knowledge on how not to fuck up your life. Dude, I'm 36

years old ... couldn't you have given this talk 20 years ago? Anyone? Bueller?

FRIDAY 25

"Chinese New Year Spectacular" Orpheum Theatre, 1192 Market, SF; (415) 512-7770. 2 and 8pm, \$28-180. Through Sat/26.

SATURDAY 26

"Chinese New Year Spectacular" Orpheum Theatre, 1192 Market; 512-7770. 2 and 8pm, \$28-180.

BAY AREA

"Golden Gate Kennel Club Dog Show" Cow Palace, 2600 Geneva, Daly City; 404-4111. 8:30am-5pm, \$5-10. Also Sun/27. People have done some weird things to dogs. I'm not talking about sex criminals here. I'm talking about the genetic manipulators responsible for magical creations like pugs — dangerously cute but incapable of breathing properly — and mini Doberman pinschers, which are perhaps the most fiercely annoying creatures on four legs. The Golden Gate Kennel Club has been chronicling, if not perpetuating, the madness for more than 100 years, which is time enough to learn what makes a really quality otterhound, Spinone Italiano, or Polish lowland sheepdog.

SUNDAY 27

"Golden Gate Kennel Club Dog Show" Cow Palace, 2600 Geneva, Daly City; 404-4111. 8:30am-5pm, \$5-10. **SFBG**

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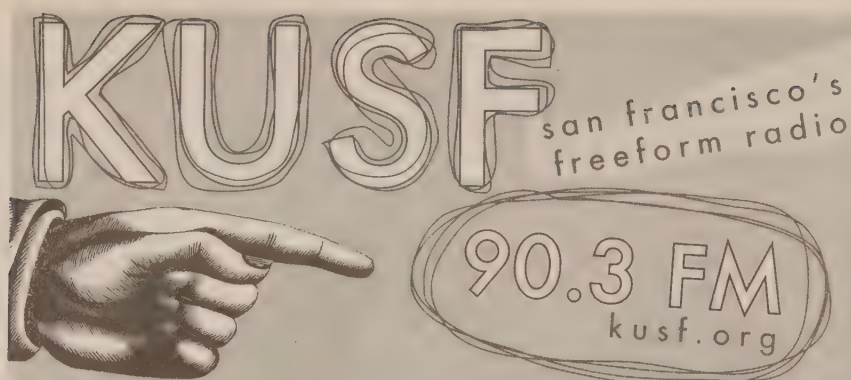
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WEST COAST Live



Thrower's flames

The video nasties of *Nightmare USA* still apply

By Johnny Ray Huston
 > johnny@sfbg.com

REVIEW You can judge a book by its cover when the cover is as scarily impressive as the one for Stephen Thrower's *Nightmare USA: The Untold Story of the*

Exploitation Independents (Fab Press, 528 pages, \$79.95). It's a map of the United States, with each state composed of a fragment from a low-budget horror film. Blood drips from the edges of the South. The entire top of the Midwest is blocked by a large image of someone in an asbestos suit. He's aiming a lively flamethrower directly at you and me.

Also sporting a pair of amazing inset spreads that showcase the title credits of 300 films, Thrower's tome deserves a spot next to Carlos Claren's *An Illustrated History of the Horror Film* (Capricorn, 1967), Carol Clover's *Men, Women, and Chainsaws* (Princeton University Press, 1992), Michael Weldon's *The Psychotronic Encyclopedia of Film* (Ballantine, 1983), and Bill and Michelle Landis's *Sleazoid Express* (Simon and Schuster, 2002) on a healthily horrific bookshelf. Its closest relative in terms of loose format and interview content might be *Incredibly Strange Films* (RE/Search, 1986), but Thrower casts aside V. Vale's coolness for the passion found in Danny Peary's series of *Cult Movies* books.

More pointedly, Thrower's study of American exploitation film from the 1970s through the mid-'80s applies terribly to the current moment. For one thing, recent Hollywood torture porn owes a multimillion-dollar influential debt to the small-time labors of twisted love celebrated by *Nightmare USA*. For another, Thrower is flashing a spotlight — or beaming a flashlight — on the American death drive at a time when this country seems increasingly or wholly out of touch with, and idiotically clueless about, its violent id. It helps that this catalogue of what United Kingdom censors called video nasties proves as visually and verbally lively as the toothy title grubs in *The Deadly Spawn* (1982).

And for a book bathed in blood and drawn to depressing and despairing expressions of murder such as the infamous *Maniac* (1980), *Nightmare USA* is surprisingly and endearingly warmhearted. "Watching the materialistic beach babes and sexist volley-



ball hunks of *Slumber Party Massacre 3* (Sally Mattison, 1990) driving down a coastal road in an open-topped car listening to awful AM pop-rock, I hug myself with excitement, treasuring my affection for these bubble-heads and jackasses," Thrower writes. "They are my friends and I can't wait to see them die." Themes of friendship also emerge from the book's profiles — along with some equally unexpected juxtapositions. *Deadly Spawn* director Douglas McKeown now runs a storytelling group at New York's Gay and Lesbian Center. Frederick Freidel, the director of *Axe* (1974), says his assistant consulted with esteemed critic Manny Farber. Joseph Ellison, director of *Don't Go in the House* (1979), discusses jazz and watching Federico Fellini films and shares a photo of his film's producer with a beaming Frank Capra.

That photo couldn't be stranger, considering that Ellison's truly scari-fying film provides *Nightmare USA* with the fire on its front cover. That man in the asbestos suit is grafted from an infamous scene, set in a steel room, that — after decades of deciding it was beyond my threshold of experience — I recently discovered (thanks in part to my brave cohort Cheryl Eddy) is both superior to and an obvious source for Eli Roth's *Hostel* (2005). "Horror has always been sad to me," Ellison remarks with casual profundity to Thrower, who rightly states that *Don't Go in the House*'s scorching early centerpiece "takes the viewer through shock into a kind of stunned admiration." It's up to you whether you go in the house, but I'll be breaking the bank and getting ready for some heavy lifting when Thrower flames readers with volume two of *Nightmare USA*. **SFBG**

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food + drink

(1) Batter-dipped fried dill pickles, Weird Fish, SF

(2) Huevos Rancheros, Mama's Royal Cafe, Oakl.

(3) Potato-kale soup with sausage from *How to Cook Everything* (Wiley, 2007)

(4) Spinach quiche and rugalach, Noe Valley Bakery, SF

(5) Zergüt imam bayeldi



Presenting a menu of polished bistro classics in a warmed-up setting, Cassis makes Nice with an oft-troubled restaurant space.

GUARDIAN PHOTOS BY RORY McNAMARA

Nice guys finish first

By Paul Reidinger

▷ paulr@sfbg.com

In the *Big Book of Troubled Restaurant Spaces*, there will have to be a long chapter (with footnotes!) devoted to 2101 Sutter. Since the mid-1990s this unassuming but hardly forbidding site has been home to Nightshade, Laghi, Julia, Winterland, and now Cassis, and I might be forgetting a few. The comings and goings have been many and hasty. Why the address's occupants should have such a nomadic bent, one after the other, isn't obvious when considering the physical particulars. 2101 is a perfectly nice setting, a sort of fat reverse L with the entryway, bar, and small dining area on one axis and, on the other (beyond a psychedelic screen that resembles strips of vinyl studded with disks of glass, like a hippie's belt collection), a larger dining area with an exhibition kitchen. The kitchen had been covered over during the brief Winterland era, the picture-window opening plugged with drywall, but now the view is back, and we notice a pizza oven among the other handsome implements.

Yes, pizza, though Cassis (as the name suggests) is a French restaurant. But the cooking isn't generic

French; the street signage advises us that the restaurant serves "cuisine niçoise," and Nice is a French Riviera town quite near Italy. The city's most famous contribution to culinary annals is probably the *salade niçoise*, that likable jumble of tuna, red peppers, quarters of hard-boiled egg, and black olives, but the city is nearly as pizza crazy as Rome, and that's saying something. To sit at an outdoor table at one of the many cafés along Nice's pedestrian promenade, drinking chilled rosé and eating thin-crust pizza, could be the ultimate experience niçoise.

Cassis can't match these plein air atmospherics, of course. For one thing, it's in San Francisco, which is not an alfresco town, and for another, it sits in a remarkably nondescript building in a neighborhood filled with nondescript buildings. Even if you could sit at a sidewalk table, you almost surely wouldn't want to, since Sutter and Steiner are not, to say the least, charming pedestrian promenades, while nearby Geary Boulevard is a roaring sluice of automobile traffic. So, inside! The big horseshoe bar is welcoming, the outer dining area relaxed — but you like to see your chefs in action, and that means a table in the main dining area, beyond the hippie-belt screen.

The screen is a Winterland holdover, but subtle changes to the sleek chill of that restaurant's design have brought some cheering warmth to Cassis. The return of the open kitchen is one; another is the faux brickwork on the support pillars. The rise in ambient temperature has, like global warming, caused a palpable shift in the mammalian population; gone are Winterland's droves of 30-year-old, gelled-hair, tech billionaires in black mock turtlenecks, and in is an older contingent, rather Pacific Heights-looking. These are people who might not have responded too enthusiastically to Winterland's sea urchin foams but are perfectly happy with Cassis's simple but intense lobster bisque (a steal at \$6.25), enriched with cognac, or the *pissaladière* (\$7.50), the classic tart of caramelized onion that's like a solid version of French onion soup.

The master of the kitchen is Stephane Meloni, who opened the restaurant last year with his brother, Jerome. Jerome runs the front of the house. The brothers grew up in Nice, which among its other winning attributes is not far along the coast from Cassis, a picturesque, cliff-hanging village. Hence the restaurant's name. Those with total recall might remember that there

was another Cassis in the city in the mid-1990s, a bistro in Cow Hollow. But there is no other connection between the two places.

I would have dispensed with the coil of fried onion atop the *pissaladière*. It had been fried to toughness rather than crunchiness, could not be cut, and was generally an inconvenience. Otherwise, the kitchen didn't miss a step; the cooking is a series of gentle euphonies, polished versions of bistro favorites. (There is a real difference in France between a bistro and a restaurant, and *les frères Meloni* calling their place a restaurant isn't a casual choice.)

Duck confit (\$22.50) is a rustic staple on many a bistro menu, but here the leg (good crispy skin!) was accompanied by a boneless half breast grilled to a gratifyingly steak-like medium rare. Lending the plate architectural interest and style: a cylinder of gratin potatoes, looking like a pillbox.

Potatoes — fingerlings — got a more natural treatment with the roasted monkfish (\$23). They were simply steamed, halved, and thrown into a peppercorn sauce, velvety but with sharp edges. Lying at the edge of the sauce pool was a bundle of pencil-thin asparagus (too early to be local, I'm afraid), baby pattypan squash in green and yellow, and a

fine dice of tomato. I would give this combination no better than a C for seasonality but an A for color and texture.

Even the small dishes are memorable. You hardly ever see panisses (\$4.25) — the chickpea fries of Provence — anywhere, but Cassis's are excellent: crisp outside, creamy within, and presented in a geometric stack. And spinach (\$5), seared with garlic and shallots, unfurls on a long platter like a length of knotty, kelp-swaddled rope recovered from a long-sunken ship.

Cassis doesn't seem to have generated the buzz of its most recent predecessors, and maybe this offers us a clue to its prospects. Although it's a nice destination, it's not a destination restaurant but a neighborhood one, and the neighbors, having reclaimed the space after a long struggle, seem to be pleased. Everybody likes a new chapter. **SFBG**

CASSIS

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Nursing the ratchet effect

If good cooking is about improvisation and flexibility, it's also about certain rigid rules. One of these is the culinary version of the ratchet effect: once you add certain ingredients, you can't unadd them. The only path open to you is forward. There can be no retreat. Cayenne pepper is the classic example. Once it goes in, it's in, and if you put in too much, you're stuck. Either you issue the necessary warning to the people who will be served your 10-alarm chili, or you empty the pot into the compost bin and start anew, taking special care with any high-heat elements.

Salt is similarly impossible to extract once it's gone in, and over-salted food is commonplace in the wondrous realm of prepared and packaged items. Saltiness, in fact, is often the preeminent characteristic of ready-to-eat foods plucked from the grocery shelves, just as overweening sugariness is so often the only flavor you can detect in commercially prepared desserts. Recently I gave a friend recovering from minor surgery an attractive jar of tomato-basil soup from Lucini, a purveyor of various Italian delicacies. One of the soup's virtues was that all you had to do was heat it up in a pot and eat it — a simple enough procedure even for someone not feeling well. A few days later the call came: the soup was good, but too salty. I apologized on behalf of Lucini, noted what a common shortcoming this is, and then proposed an easy remedy. For saltiness, unlike chili heat, can be masked. You can't get rid of it, but you can cover it up, the same way you might paint over hideous wallpaper.

The tools are simple: sugar and acid, whether from lemon or lime juice or, in a pinch, white vinegar. Sugar and acid are most effective as a duo, since each helps balance oversaltiness from a distinct angle. But you can use just one and still succeed. Sugar is a little gentler, while acid adds a zing that distracts from saltiness at least as much as balancing it. I just add little pinches of sugar to a too-salty dish, stirring them in, until harmony is restored. Then, maybe, for good measure, a discreet dribble of lemon juice. Follow-up question: could judicious salting rescue a too-sweet dessert?

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> paulr@sfbg.com

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Platforms

By L.E. Leone

> le_chicken_farmer@yahoo.com

CHEAP EATS My little brother needs a big sister, and my big sister needs a little one. Chickens need a farmer. Bread needs butter. Earl Butter needs bread.

Crawdad de la Cooter needs me to paint a bookshelf. She's pregnant and can't breathe the fumes. I'm not, and can. But don't want to, so she bribes me with K.C. Barbecue or Zachary's Pizza, then both.

"What time should I be there?"

"How soon can you be here?"

I don't know. Weirdo the Cat needs warmth and affection. Dishes ... My lover needs loving. *Need* is a strong word, according to Phenomenon. According to Buddhists we're not supposed to need. But what the fuck? Everybody does, and I do. I need money, grace, hope, and lettuce.

A new stove ... I need a new stove with 10 back burners and no front ones because I can't seem to finish anything anymore. I can clean my plate, and I can clean my ass. Other than that, I'm a mess.

I'm an underachiever. My goal in life is to get my hair cut. I mean, I'll miss it when I'm doing the dishes, not needing no scrubbies or nothing. But other times, like cooking and eating, it just gets in the way.

Earl Butter calls this the Year of Becoming Better Cooks. And I'm down with that too. Every year is that year for me. So he cleaned his kitchen. I came over after a soccer game, let myself in, and wondered whether I even needed a shower, it smelled so good in there. He had a pot of greens simmering on the stove, a pan of spicy wedged potatoes roasting in it, and a loaf of corn bread cooling on the counter.

Mod the Pod and the Kat Attack were on their way over for dinner, Earl Butter said. Could I do the pork chops?

I could.

"However you want to cook them," he said. Then he proceeded to tell me how to cook them. He said to sprinkle some salt and pepper into a dry, hot frying pan, then put the pork chops in there too.

I ran my fingers through my hair. I stood in front of the stove and held my arms out, basking in the warm, wet aroma of comfort food. Then, considering myself bathed, I put clean clothes on, draped my sweaty soccer stuff over the radiator, washed

my hands, cracked my knuckles, and Became Better Cooks with Earl Butter.

And with you, Dear Reader. I'm not that smart, I know, but I think I think about things as much as the next chicken farmer. I have conviction. Something to stand on, a platform. If I were running for president, my platform would be: Hey, America, use your fucking broilers! What the fuck do you think they're there for?

Sure, I've cooked steaks and chops in hot, salted frying pans, and it does work. But so does the broiler. Better. You know that. Everyone knows. The thing is that no one wants to have to wash it afterwards, and that, in a nutshell, is why I can never run for public office. Or private office either. I am unelectable because no one wants to have to clean the broiler pan.

Most of them haven't been washed in decades. This is a problem if you know me. If you don't know me — personally, I mean — then most likely your broiler hasn't been used in decades. So why clean it? If you do know me, then you know that I love to cook in other people's kitchens and won't hesitate to use your broiler. I will promise to wash it. I will eschew your salted frying pans and make a big mess.

I thought about this in Earl Butter's kitchen while broiling our pork chops, having promised to clean up after. I thought: I can be a forgetful, sleepy chicken farmer, especially after a big, good meal. Hmm ...

Sockywonk, Mountain Sam'l, Bikkets, Phenomenon, Choo-Choo, Crawdad, Johnny "Jack" Poetry ... um, Earl Butter, and anyone else whose kitchen I have commandeered in the past 10 years ... check your broiler. If it looks like a landscape from *Star Trek*, call me. I'll bring the Brillo.

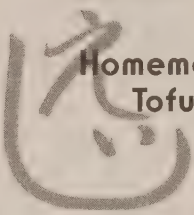
My new favorite restaurant is the Citrus Club, just for being there on a cold, rainy night in the Haight. I was this close to freezing to death, then: hot and sour shrimp noodle soup! Huge bowl, and spicy! It's pan-Asian, noodle-centric fare, mostly rice noodles, but some egg, and buckwheat. Warm, dry atmosphere. **SBFG**

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Dark Chocolate 1.0

» NEWS What does technology taste like? According to TCHO, the answer is chocolate. This brand-new San Francisco company, founded by *Wired* magazine cofounder Louis Rossetto, is serious about good, dark chocolate — and using tried-and-true Silicon Valley techniques to guarantee quality and customer satisfaction.

For example: TCHO's beta test for a new flavor at the Electronic Frontier Foundation's 17th anniversary party at 111 Minna last week. TCHO representatives invited participants — many who came straight from Macworld — to taste small morsels of two flavors of chocolate and then vote for their favorite. The winner, to be announced in the EFF's next newsletter, will determine the direction TCHO will take when it releases nationally later this year — a process not dissimilar to the way tech companies test, refine, and market their new software. (In case you're curious, Option A was a warm, consistent, slightly bitter dark that just begged to be complemented with orange slices. Option B was sweeter but with a complex, strongly bitter aftertaste. I voted for A.)

All of this would be just an interesting gimmick if the chocolate weren't good — which it truly is. So I expect the employee-owned fair trade company, which currently only sells its products at its Fisherman's Wharf factory and online, will find itself quite a cult following. It's no MacBook Air, but TCHO's 0.16-inch innovation is much more cost-effective — and I promise it tastes better. (Molly Freedenberg)

TCHO Mon-Fri., 4-7 p.m. Pier 17, SF. (415) 981-0189. tcho.com

Welcome to our dining listings. A detailed guide by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (PR) or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

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DOWNTOWN/EMBARCADERO

Boulevard runs with ethereal smoothness — you are cosseted as if at a chic private party — but despite much fame the place retains its brasserie trappings and joyous energy. (Staff) 1 Mission. 543-6084. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Brindisi Cucina di Mare cooks seafood the south Italian way, and that means many, many ways, with many, many sorts of seafood. (PR, 4/04) 88 Belden Place. 593-8000. Italian/seafood, L/D, \$\$, AE/MC/V.

Bushi-tei melds East and West, old and new, with sublime elegance. Chef Seiji Wakabayashi is fluent in many of the culinary dialects of East Asia as well as the lofty idiom of France, and the result is cooking that develops its own integrity. The setting — of glass, candles, and ancient lumber — shimmers with enchantment. (PR, 3/06) 1638 Post. 440-4959. Fusion, D, \$\$\$, AE/MC/V.

Café Claude is a hidden treasure of the city center. There is an excellent menu of traditional, discreetly citified French dishes, a youthful energy, and a romantic setting on a narrow, car-free lane reminiscent of the Marais. (PR, 10/06) 7 Claude Lane. 392-3515. French, L/D, \$\$, AE/DC/DISC/MC/V.

Chaya Brasserie brings a taste of LA's preening-and-be-seen culture to the waterfront. The Japanese-influenced food is mostly French, and very expensive. (Staff) 132 Embarcadero. 777-8698. Fusion, D, \$\$\$, AE/DC/MC/V.

Cortex has a Scandinavian Designs-on-acid look — lots of heavy, weird multicolored mobiles — but Pascal Rigo's Mediterranean-influenced small plates will quickly make you forget you're eating in a hotel! (Staff) 550 Geary (in the Hotel Adagio). 292-6360. Mediterranean, B/D, \$\$\$, AE/DC/DISC/MC/V.

Cosmopolitan Cafe seems like a huge Pullman car. The New American menu emphasizes heartiness. (Staff) 121 Spear. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

NORTH BEACH/CHINATOWN

Da Flora advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (Staff) 701 Columbus. 981-4664. Italian, D, \$\$, MC/V.

Dalla Torre is one of the most inaccessible restaurants in the city. The multilevel dining room — a cross between an Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (Staff) 1349 Montgomery. 296-1111. Italian, D, \$\$\$, AE/DC/DISC/MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (Staff) 504 Broadway. 982-6223. Mediterranean, L/D, \$\$, AE/MC/V.

SOMA

» Mochica serves quite possibly the best Peruvian food in the city, at extremely reasonable prices. The location is iffy, mostly because of speeding traffic. Jaywalk with care. (PR, 6/04) 937 Harrison. 278-0480. Peruvian, L/D, \$\$, AE/MC/V.

Moshi Moshi serves a full palette of Japanese standards, from sushi to tempura to immense bowls of udon and near-udon. An ideal spot for neighborhood watching. (Staff) 2092 Third St. Japanese, L/D, \$, AE/MC/V.

New Filipinas Restaurant offers meaty dishes from the Philippines — including pork and chicken adobo and pork in blood sauce — at bargain-basement prices. The setting, in a downtrodden mall, is slightly stankier. (PR, 1/07) 953 Mission. 571-5108. Filipino, B/L/D, \$, cash only.

Nova still serves infused vodkas (remember infusion?), but its orientation is less toward South Park than toward Pac Bell Park: sports on the TV above the bar, solid New American food, sleek pubish looks. (Staff) 555 Second St. 543-2282. American, L/D, \$\$, AE/DISC/MC/V.

Oola gives Ola Fendert his own platform at last, and the result is a modern, golden SoMa restaurant with a menu that mixes playful opulence with local standards. (PR, 10/04) 860 Folsom. 995-2061. California, D, \$\$, AE/MC/V.

NOB HILL/RUSSIAN HILL

Grubstake might look like your typical Polk Gulch diner — sandwiches and burgers, open very late — but the kitchen also turns out some good mom-style Portuguese dishes, replete with olives, salt cod, and linguica. If you crave caldo verde at 3 a.m., this is the place. (Staff) 1525

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Matterhorn Restaurant offers dishes that aren't fondue, but fondue (especially with beef) is the big deal and the answer to big appetites. For dessert: chocolate fondue! (Staff) 2323 Van Ness. 885-6116. Swiss, \$\$, D, AE/DC/DISC/MC/V.

Myconos is one of the few Greek restaurants in the city and is an old-timer that faithfully recaptures the rustic taverna feel. Prices are moderate and the portions large, and the wine list offers pourings from little-known but fast-improving Greek wineries. There's even Greek beer. (PR, 5/07) 1431 Polk. 775-7949. Greek, L/D, \$, DC/MC/V.

Persimmon offers a tasty, fairly priced Middle Eastern menu to tourists, theatergoers, and neighbors alike. Excellent hummus. (PR, 9/05) 592 Sutter. 433-5525. Middle Eastern, B/L/D, \$, AE/DC/DISC/MC/V.

CIVIC CENTER/TENDERLOIN

Pagolac For \$10.95 a person you and two or more of your favorite beef eaters can dive into Pagolac's specialty: seven-flavor beef. Less carnivorous types can try the cold spring rolls, shrimp on sugar cane, or lemongrass tofu. (Staff) 655 Larkin. 775-3234. Vietnamese, L/D, \$.

Saha serves "Arabic fusion cuisine" — a blend of the Middle East and California — in a cool, spare setting behind the concierge's desk at the Hotel Carlton. One senses the imminence of young rock stars, drawn perhaps by the lovely chocolate fondue. (PR, 9/04) 1075 Sutter. 345-9547. Arabic/fusion, B/BR/D, \$\$, AE/DISC/MC/V.

HAYES VALLEY

Espeus means "skewer" in Portuguese, and since the place is a Brazilian grill, the (huge) skewers are laden with a variety of meat, poultry, and seafood. The giant buffet at the rear assures that you will not — you cannot — leave hungry. (PR, 3/04) 1686 Market. 552-8792. Brazilian, L/D, \$\$\$, MC/V.

Essencia Restaurant artfully arranges a marriage between Peruvian and Cold Spain culinary tendencies, and the kitchen's emphasis on first-rate ingredients brings results that both incorporate and transcend tradition. The dining room is handsome but surprisingly small. (PR, 6/07) 401 Gough. 552-8485. Peruvian/California, L/D, \$\$\$, AE/MC/V.

Hayes Street Grill started more than a quarter century ago as an emulation of the city's old seafood houses, and now it's an institution itself. The original formula — immaculate seafood simply prepared, with choice of sauce and French fries — still peats vibrantly at the heart of the menu. Service is impeccable, the setting one of relaxed grace. (PR, 7/06) 816 Tolson. 863-5545. Seafood, L/D, \$\$\$, AE/DISC/MC/V.

CASTRO/NOE VALLEY/ GLEN PARK

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant too: Wedgwood place settings and displays of blown glass. (Staff) 1599 Sanchez. 282-8999. Chinese, L/D, \$, MC/V.

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overhilled. (Staff) 1497 Church. 920-1797. Japanese, L/D, \$, AE/MC/V.

Ararat Mediterranean Tapas affords the view-minded a good setting from which to scope the foot traffic at 18th Street and Castro, along with a Turkish-scented Mediterranean menu rich in small plates and some bigger ones too. The menu's smash hits include coins of lavash-wrapped beef (a kind of Middle Eastern beef Wellington), an enslaving good shrimp casserole, and a coil of baklava with lavender honey. (PR, 8/06) 4072 19th St. 252-9325. Mediterranean/Turkish, BR/D, \$, AE/MC/V.

Bacco Ristorante remains one of Noe Valley's best restaurants — Italian or otherwise — despite an influx of competition in recent years. The decor has been freshened, while the kitchen artfully balances the traditional and the innovative. (PR, 11/07) 737 Diamond. 282-4969, www.baccosf.com. Italian, D, \$\$, AE/MC/V.

HAIGHT/COLE VALLEY/ WESTERN ADDITION

Alamo Square is an archetype for the "good little place around the corner." Five different kinds of

fish are offered next to three cooking techniques and five sauces. (Staff) 803 Fillmore. 440-2828. Seafood, D, \$, MC/V.

Ali Baba's Cave Veggie shish kebabs are grilled fresh to order; the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore). 255-7820; 799 Valencia. 863-3054. Middle Eastern, L/D, \$, MC/V.

All You Knead emphasizes the wonderful world of yeast — sandwiches, pizzas, etc. — in a space reminiscent of beer halls near Big 10 campuses. (Staff) 1466 Haight. 552-4550. American, B/L/D, \$, MC/V.

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under \$10. (Staff) 1607 Haight. 931-9301. California, L/D, \$, MC/V.

Blue Jay Cafe has the Mayberry, RFD, look and giant platters of Southernish food, including a good catfish po'boy and crispy fried chicken. Everything is under \$10. (PR, 4/04) 919 Divisadero. 447-6066. American/soul, BR/L/D, \$, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of the Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero. 931-7427. Barbecue, L/D, \$.

Burgermeister uses top-grade Niman Ranch beef for its burgers, but nonetheless they're splendid, with soft buns and crisp, well-salted fries. Foofy California wrinkles are available if you want them, but why would you? (PR, 5/04) 86 Carl. 566-1274. Burgers, L/D, \$.

MISSION/BERNAL HEIGHTS/ POTRERO HILL

Lombardo's Fine Foods is the little café that could, in Mission Terrace. The menu is heavy on pastas and casseroles, many made from owner-chef John Lombardo's family recipes. The orzo salad is particularly good. (PR, 9/06) 1818 San Jose. 337-9741. Italian/American, BR/L/D, \$, MC/V.

La Luna gives its fine nuevo Latino cuisine a distinctly Argentine spin. The Parrillada (for two) is more than enough to sate even incorrigible carnivores, and the Mediterranean-blue color scheme is agreeably muted. (Staff) 3126 24th St. 282-7110. Nuevo Latino, D, \$\$, MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. (Staff) 694 Valencia. 553-8584. Californian, L/D, \$, MC/V.

Maharaja offers romantically half-lit pastels and great spicy food, including a fine chicken tikka masala and a dish of lamb chunks in dal. Lunch forswears the usual steam-table buffet in favor of set specials, as in a Chinese place. (Staff) 525 Valencia. 552-7901. Indian, L/D, \$, MC/V.

Mariachi's serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sautéed mushrooms, pineapple, and pesto. (Staff) 508 Valencia. 621-4358. Mexican, L/D, \$.

Maverick holds several winning cards, including a menu of first-rate New American food, a clutch of interesting wines by the glass and half glass, and a handsome, spare Mission District setting discreetly cushioned for sound control. (PR, 9/05) 3316 17th St. 863-3061. American, L/D, \$\$, AE/DISC/MC/V.

Medjool doesn't offer much by way of its name-sake date, food of the ancient pharaohs, but the pan-Mediterranean menu (which emphasizes small plates) is mostly tasty, and the setting is appealingly layered, from a sidewalk terrace to a moody dining room behind a set of big carved-wood doors. (PR, 11/04) 2522 Mission. 550-9055. Mediterranean, B/L/D, \$\$, AE/DISC/MC/V.

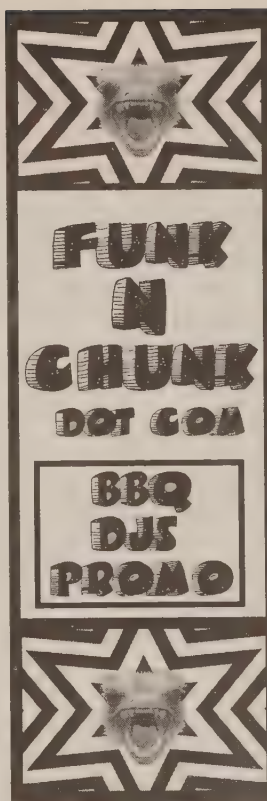
Mi Lindo Perù dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas too. (Staff) 3226 Mission. 642-4897. Peruvian, L/D, \$, MC/V.

Mi Lindo Yucatán looks a bit tatty inside, but the regional Mexican cooking is cheap and full of pleasant surprises. (PR, 3/04) 401 Valencia. 861-4935. Mexican, L/D, \$, cash only.

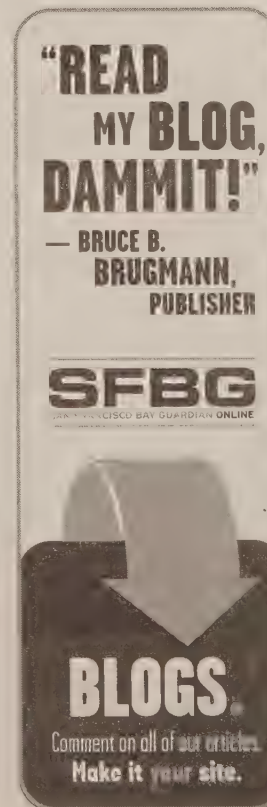
Mission Beach Cafe adds a bit of polish to a once rough-and-tumble neighborhood along 14th Street. The restaurant menu is classic California cooking, with well-considered twists at eminently reasonable prices. There is also an in-house baking operation and a pastry bar (with Blue Bottle coffee) that opens its caffeine ministry early mornings, every day. (PR, 8/07) 198 Guerrero. 861-0198. California, BR/L/D, \$, MC/V.

Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a

CONTINUES ON PAGE 56 »



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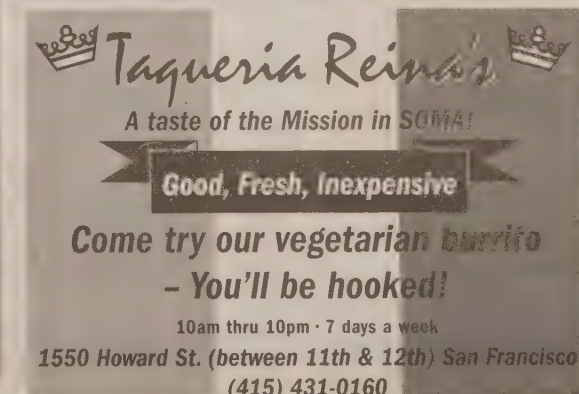
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NOB HILL/RUSSIAN HILL
CONT.,

pan-Asian grill in a small, bustling neighborhood spot. (Staff) 615 Cortland, 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

Napper Tandy serves good Irish pub-grub standards of immeasurable scale. Little-known Irish beers on tap make a good match with the food. (PR, 5/04) 3200 24th St. 550-7510. Irish, L/D, \$, MC/V.

New Central Restaurant serves Mexican comfort food, while ambience flows from the jukebox near the door. (Staff) 399 S Van Ness. 255-8247, 621-9608. Mexican, B/L, \$, cash only.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. (Staff) 3180 16th St. 255-2440. Indian/Pakistani, L/D, \$, cash only.

Panchita's No. 3 plays a much-needed role, as a kind of Salvadoran-Mexican bistro or taverna. The food is straightforward and strong and presented with just a bit of flair; the setting shows small touches of elegance. (Staff) 3115 22nd St. 821-6660. Salvadoran/Mexican, L/D, \$, MC/V.

MARINA/PACIFIC HEIGHTS/
LAUREL HEIGHTS

Chouquet's gives stylish little spins to all sorts of French bistro standards and some nonstandards. The general look and tone is sleek and Parisian. (PR, 6/05) 2500 Washington. 359-0075. French, BR/L/D, \$\$, AE/DC/DISC/MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French sauciest. (Staff) 2769 Lombard. 921-4442. French, D, \$\$, AE/MC/V.

Destino serves a fine nuevo Latino menu in a setting of Inca-like golden ruddiness. Plates are both big and small, and there is a good price five deal. The youngish, hipster crowd can be dense and noisy on weekends. (PR, 9/07) 1815 Market. 552-4451. Nuevo Latino, BR/D, \$\$, AE/MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (Staff) 2142 Chestnut. 474-6888. Chinese, L/D, \$, MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (Staff) 3154 Fillmore. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

Elite Cafe A welcoming place. The menu has plenty of familiar Creole and Cajun favorites along with more typical California fare. (Staff) 2049 Fillmore. 346-8668. Cajun, BR/D, \$\$, MC/V.

SUNSET

Jitra Thai Cuisine serves up creditable Thai standards in a pink dollhouse setting. (Staff) 2545 Ocean. 585-7251. Thai, L/D, \$, MC/V.

KL Restaurant is a Hong Kong-style seafood house that presents its wide array of creatures from the deep in an equally wide array of guises. Particularly good: the sampan-style dishes. If you're not in an oceanic mood, the land-based stuff is good too. (PR/11/06) 4401 Balboa. 666-9928. Chinese/seafood, L/D, \$\$, MC/V.

Ladda's Seaview Thai Cuisine gazes upon the mists and surfers of Ocean Beach. The kitchen divides its attentions between Thai and American standards. Free parking in the always near-empty lot. (PR, 5/05) 1225 La Playa. 665-0185. Thai/American, B/L/D, \$, AE/MC/V.

Marnee Thai A friendly, low-key neighborhood restaurant — now in two neighborhoods — that just happens to serve some of the best Thai food

in town. (PR, 1/04) 2225 Irving. 665-9500; 1243 Ninth Ave (at Lincoln). 731-9999. Thai, L/D, \$, AE/MC/V.

Nan King Road Bistro laces its mostly Chinese menu with little touches from around Asia (sake sauces, Korean noodles), and the result is a spectacular sauciest. Spare, cool environment. (Staff) 1360 Ninth Ave. 753-2900. Pan-Asian, L/D, \$, AE/MC/V.

RICHMOND

Eva's Hawaiian Café re-creates the Hawaiian lunch-plate experience in a Clement Street storefront done up in primary colors worthy of a 1970s-era middle school. The food is excellent and inexpensive, the service skilled and cheerful, the setting immaculate. What's not to like? (PR, 3/07) 751 Clement. 221-2087. Hawaiian, L/C, \$, MC/V.

Jang Soo BBQ could be the best of the city's Korean barbecue restaurants. It's attractively appointed and clean, and the food, while traditional, is notably fresh and prepared with care. The tabletop grills are fun but plenty hot, so don't be shy about using your tongs. (PR, 8/07) 6314 Geary. 831-8282. Korean, L/D, \$\$, AE/DISC/MC/V.

Kitaro This Japanese restaurant, unlike many others, has a lot of options for vegetarians. (Staff) 5950 Geary. 386-2777. Japanese, L/D, \$, MC/V.

Lucky Fortune serves up a wide variety of Chinese-style seafood in a cheerfully blah setting. Prices are astoundingly low, portions large. (Staff) 5715 Geary. 751-2888. Chinese, L/D, \$, MC/V.

BAY VIEW/HUNTERS POINT/
SOUTH

Bella Vista Continental Restaurant commands a gorgeous view of the Peninsula and South Bay from its sylvan perch on Skyline Boulevard, and the continental food, though a little stately, is quite good. The look is rustic-stylish (exposed wood beams, servers in dinner jackets), and the tone one of informal horse-country wealth. (PR 3/07) 13451 Skyline Blvd., Woodside. (650) 851-1229. Continental, D, \$\$\$, AE/DC/DISC/MC/V.

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Francisco old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfectest hash browns to be tasted. (Staff) 423 Grand, South SF. (650) 952-9533. American, B/BR/L, \$.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness, and barbecued you name it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there are fried chickens and, by way of health food, fried fishes. (Staff) 2177 Bayshore. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

BERKELEY/EMERYVILLE/
NORTH

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meatballs, Chinese sausage and whole fish. (Staff) 809 San Pablo, Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

Holy Land transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. (Staff) 2965 College, Berk. (510) 665-1672.

LaLime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (Staff) 1329 Gilman, Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

OAKLAND/ALAMEDA

Arizemendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, asiago, sesame-sunflower. (Staff) 3265 Lakeshore, Oak. (510) 268-8849. Bakery, B/L/D, \$. Not wheelchair accessible.

Asena Restaurant Good dishes at Asena, a charming Med-Cal cuisine spot, include individual pizzas and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (Staff) 2508 Santa Clara, Alameda. (510) 521-4100. California/Mediterranean, L/D, \$\$, AE/MC/V.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemongrass prawns — it's all fabulous. (Staff) 1007 Clay, Oak. (510) 763-8495. Vietnamese, L/D, \$, MC/V. **sfdb**

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film

In *Reflections of Evil*, filmmaker Damon Packard (left) plays a Los Angeles man who hawks watches, battles with homeless people, wolfs sandwiches at Canter's Deli, and haunts amusement parks in search of his dead sister; *Logan's Run* descendent Francis 8 (Donnamarie Recco, right) is among a *SpaceDisco One* cast of characters that also includes 1984's Winston Smith, Gmork from *The NeverEnding Story*, and *Tommy* director Ken Russell.



Prince of theme parkness

Damon Packard strikes back

By Cheryl Eddy
 > cheryl@sfbg.com

Try explaining a Damon Packard film to someone who hasn't seen one and you will fail. The best you can achieve is a description: "It's a sequel to *Logan's Run*, kind of, but with a lot of 1984, clips from Dateline NBC's *To Catch a Predator*, and roller skaters jamming to 'Never Knew Love like This Before.'"

Seriously, can you even imagine what that's like? Step inside 2007's *SpaceDisco One* and enter the world of a filmmaker who makes movies unlike anything you've seen before — except for the parts you have seen before. Every time he uses non-original footage, it's worth paying extra-close attention; though Packard would rather use only his own material, his choices of appropriated footage are never random. Why else would he include a clip of Dirk Benedict (Starbuck on the original *Battlestar Galactica*) padding dejectedly around the British *Celebrity Big Brother* house in a film that pays homage to — and

mourns the lost aesthetic of — 1970s sci-fi movies?

"I'm not really into mashup-type stuff," the Los Angeles-based Packard explained to me. It was New Year's Eve eve, and we were sitting in the basement at Artists' Television Access — a dark, chilly space crammed with TV monitors and other electronic odds and ends. "In *SpaceDisco*, I didn't plan on using any [nonoriginal] footage. It's just a case of not having the money. It takes money to go out and shoot original footage. You need actors, props, costumes, and locations. That's the short answer to it. [The nonoriginal footage] was just replacing things that I needed — I needed some shots of spaceships and things like that. For the most part the film is all original."

SpaceDisco One, in which Hollywood's Universal City Walk stands in for the Ministry of Truth during the film's 1984-inspired scenes, works real news footage into its narrative. At one point, a giant screen beaming the face of radio host Alex Jones attracts the attention of

SpaceDisco's Winston Smith character — himself a result of Packard's interest in recontextualizing familiar or favorite characters.

"I love the idea of taking characters from other films and utilizing them in some way — taking Arthur Frayn from *Zardoz* [and using him in] *SpaceDisco*," he said. In keeping with *SpaceDisco*'s positioning as a *Logan's Run* sequel, several of Packard's leads are written as the daughters of characters from that film. "And of course Smith and O'Brien from 1984 — all sort of meeting up in the same universe. I like that idea, taking characters and settings from other films and coming up with a new adventure."

Anticipating my next question, he added, "I don't know how that will ever translate into something in the [mainstream film] world professionally, because of copyright issues."

So far Packard hasn't run into any cinema-related problems with the law, aside from being booted from a theme park while grabbing shots for 2002's *Reflections of Evil*, an epically surreal study of LA paranoia. "[My films have all been] independent films made for no money and no distribution, or very minor distribution," he said. "Once it gets to a point where I have a budget and there's real distribution, [using copyrighted material] would be a whole different situation."

He's also never heard a peep

from his celebrity targets, specifically Steven Spielberg (his childhood idol, who might frown on *Reflections*' depiction of *Schindler's List*: The Ride) or George Lucas, who's showered with ire in 2003's *The Untitled Star Wars Mockumentary*. That film manipulates DVD featurettes from the newer *Star Wars* films, with wraparound footage (reaction shots, responses to conversations, the occasional porn snippet) adding a whole new level to the average Jedi's beef with Lucas. It's payback for Greedo shooting first and Jar Jar Binks, but to Packard, Lucas's addiction to technology is symptomatic of a bigger issue — how Hollywood films have changed dramatically in the past 30 years.

"I don't dislike Lucas," Packard noted, though a viewing of the hilarious *Mockumentary* might suggest otherwise. ("Angry black people became a strong inspiration for George," a faux Industrial Light and Magic animator notes while working on the schematics for a character described as Mace Windu's streetwise brother, pointedly referencing the observation that some of Lucas's *Phantom Menace* creatures seem ever so slightly racist.) "I would actually hope that he would have a good laugh at it if he ever saw it. [With *Mockumentary*] I was just expressing my disappointment in the new generation of *Star Wars* films and

how Lucas has become part of that whole system of becoming obsessed with CGI and digital effects."

But Lucas is hardly alone, according to Packard. "It seems like all of the film industry is operating in this vacuum where they aren't aware of what they're doing. They're out of touch with what audiences are interested in seeing — [although] maybe it's just the reality that I'm experiencing. I don't understand how most [mainstream] films get green-lighted; it's just more of the same thing over and over, just variations on playing-it-safe themes, following the same formulas. Like *Transformers*. It was a film that I just — why? I was baffled by that film. It was kind of entertaining — I saw it in IMAX — but who would think that was a great idea? There's nothing new or special about doing a *Transformers* movie."

That's not to say Packard hates every new movie; you may have noticed he submitted a top 10 list to the *Guardian's* 2007 year in film issue, with favorites like *No Country for Old Men* and *Paris, Je T'Aime*. One of his friends in LA gave him a hard time for not including Sidney Lumet's *Before the Devil Knows You're Dead*.

"He was really upset," Packard said of the *Dead* fan. "He thinks it's Sidney Lumet's best film. I disagreed. I thought it was OK, but it doesn't

CONTINUES ON PAGE 58 >>

Packard CONT.,

compare to his early works at all. It would have been much better if it was made in the 1970s with a sleazier cast, sleazier characters, and not [set in] a modern strip mall. The characters didn't feel credible — they just weren't very interesting. Things aren't that interesting these days."

Watch a Packard film — and if you haven't, you must; Other Cinema is working on a release of *SpaceDisco One* for later in 2008, and at least one version of *Reflections of Evil* is available at Amazon.com — and it's clear he's inspired by the 1970s and more than a little nostalgic for them. At 40, he's too young to have been part of what he views as Hollywood's last golden age.

"The late '70s and early '80s were the beginning of the downfall of cinema — the beginning of the blockbuster film and special effects. Suddenly the quality levels, the character-driven films, were diminishing [in favor of] special-effects extravaganzas," he said. "If I went back in time, it would probably be even more difficult to get into the film business [than it is now]. Still, I think it was a better time in a lot of ways. My films are always making a statement about the way things have changed for the worse."

Though he's a YouTube user and sees the finer points of shooting on video (though he prefers film), Packard's view of his future as a filmmaker is surprisingly old-school. Specifically, he would like to make more narratives. His dream projects are an "analog fantasy film without the overuse of CGI" and a longer version of *SpaceDisco One*, which now clocks in at less than an hour.

"I've always wanted to make big films, not small independent art movies. But my creative sensibilities seem to be so off the wavelength of the average person. The way people react to my films — they can't understand them. They need to have something palatable," he said. He blames Hollywood — at one time a creative haven where up-and-coming directors like Robert Altman could make offbeat films like *3 Women* — for creating the apathetic-audience monster. "I don't know if there's any hope [for the future of movies]. That should be a theme of [your] article: is there any hope? God only knows." Insert your own *A New Hope* wraparound — the exploding Death Star, perhaps? — here. **SFBG**

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PHOTO OF CARLA RIBAS



Alice's House

REVIEW With the stripped-down visual style of a documentary taken to the hyperbolic heights of a Douglas Sirk melodrama, *Alice's House* has it all. Whether your nearly blind mother has witnessed your taxi-driving husband cheating on you with the adolescent girl you've been mentoring or your militarily inclined son is hustling after school, daily life in São Paulo is shown to be anything but dull. Director Chico Teixeira is best known for his documentaries — his first film was the doc *Favelas* (1989) — and his first narrative feature speaks to the honest and intimate way he is able to convey the life of an urban, middle-class Brazilian family. Played sumptuously by Carla Ribas, Alice is a middle-aged manicurist who manures her way into the bed of her best client. Humiliated by her husband in her attempts — including creative public-hair stylings — to please him, she attempts to realize her romantic dreams, only to see them shattered. And with all of the lies and deceit, it's no coincidence that Alice's mother, who is rapidly losing her eyesight, is the sole testament to each juicy, soul-marring compromise. Although in *Alice's House* it could very well be a privilege to be blind, you're lying if you say you don't enjoy watching the debauchery ensue. (Jennique Mason)

ALICE'S HOUSE Opens Fri/25 in Bay Area theaters. See Movie Clock at www.sfbg.com

Film listings are edited by Cheryl Eddy. Reviews are by Robert Avila, Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Jonathan L. Knapp, Maria Komodore, Lynn Rappoport, Sara Schieren, Jason Shamai, and Matt Sussman. The film intern is Jennique Mason. For rep house showtimes, see Rep Clock, page 63. For first-run showtimes, see Movie Clock at www.sfbg.com. Due to the Martin Luther King Jr. Day holiday, theater information was incomplete at press time. For complete film listings, see www.sfbg.com.

NOIR CITY

The sixth Noir City film festival, presented by the Film Noir Foundation, runs Jan 25-Feb 3 at the Castro Theatre. For tickets and additional information, visit www.noircity.com.

FRI/25

Repeat Performance 7. *The Hard Way* 9:30.

SAT/26

Gun Crazy 1, 9:40. *The Prowler* 3, 7. *The Grand Inquisitor* 8.

SUN/27

Moonrise 1:40, 5:10, 8:50. *Night Has a Thousand Eyes* 3:30, 7.

MON/28

Woman in Hiding 7:30. *Jeopardy* 9.

TUES/29

Hangover Square 7:30. *Dangerous Crossing* 9.

OPENING

ALICE NEEL Alice Neel was a persistent artist, in terms of both her career (seven decades of portrait painting, some of that time during the midcentury tide of abstract expressionist hegemony) and her process. Recklessly investing herself in her subjects, Neel had an uncanny ability to elu-

cidate individuals in their particularity. *Alice Neel* succeeds on these same terms, perhaps because director Andrew Neel (Alice's grandson) is close enough to the story to not want to smooth it over. He fluidly tracks Alice's frequently anachronistic life from a misbegotten Cuban marriage to painting for the Works Progress Administration, from trashing the Greenwich Village scene to deriding the women's movement for attempting to peg her work as specifically female. Throughout this 20th-century zigzag, Neel keeps his eye on the artistry of his grandmother's portraits and on the difficulties that emerged from her lifestyle. Both of Alice's sons, in particular, are unsparring about the collateral damage of bohemia, and in the director's skitish fighting with his father, Hartley, we feel we're getting direct contact with the seeds that have been sown. Forgoing any *Rashomon*-like fracturing or manipulative bait and switches à la *Capturing the Friedmans* or *54 Birch Street*, Neel simply offers as many distinct looks at his grandmother's legacy as he can, summoning a layered lucidity not unlike that of her best work. (1:22) *Roxie*. (Goldberg)

ALICE'S HOUSE

See pick box. (1:30)

GRACE IS GONE John Cusack plays a father widowed by the Iraq war. (1:25)

HOW SHE MOVE Another entry in the unlikely, if popular, step-dance movie genre. (run time not available)

JOHN RAMBO Just to recap: he's an expert in guerrilla warfare, the best with a gun, a knife, and his bare hands; he was trained to ignore pain and weather, to live off the land, and to eat things that would make a Billy goat puke. (1:33)

MEET THE SPARTANS Was 300 not ridiculous enough without a whole separate film to mock it? (1:24)

TEETH That most "primal" yet stupid among paranoiac male myths, vagina dentata — which might be more crisply worded in today's popular culture as "bitch's pussy bit my dick off!" — gets a feature-length black-comedy-horror workout in writer-director Mitchell Lichtenstein's first feature. The excellent Jess Weixler (who won a Sundance jury acting prize) plays Dawn, a naive small-town Marcia Brady type who's comfortable as leader of her high school's chastity-till-mar-

riage club. Until, that is, temptation rears its ugly, swollen, purplish head in the form of fellow club member Tobey (Hale Appleman). Their irresistible chemistry leads to an attempted consummation that reveals something anatomically very incorrect about Dawn — with dreadful consequences for the hapless, horny Tobey. An alarmed Dawn at first tries to have her "problem" treated medically. But she eventually comes to terms with its usefulness in dishing out hard justice to creeps like predatory bad-boy stepbrother Brad (John Hensley). By dint of its outré subject matter, *Teeth* became a 2007 Sundance must-see. If only it were better. Former actor (*The Wedding Banquet*, *Streamers*) Lichtenstein has good ideas — like stylistically mixing contemporary shock tactics with a quasi-1950s Eisenhower-era innocence, à la *Parents* — and his gory coups d'état arrive in sharply handled (ahem) sequences as funny as they are grotesque. But between such highlights, the movie droops like a real hard-off. It just isn't capable of sustaining tension or a wittily macabre tone — making for a strange mix of spot-on outrageousness and flaccid boredom. (1:28) (Harvey)

U2 3D RU GOING 2C U2 3D? On paper the Irish rockers are a great fit for the IMAX 3-D format: the all-ages international appeal, the solid stage show, the equally solid sense of integrity — you can just imagine Bono leaping through the air, boot seeming to veer dangerously close to your noggin. Aye, the frontman is in your face on this, the Vertigo Tour, whether you like or not, and directors Catherine Owens and Mark Pellington throw in some intriguing CGI touches (superimposing, say, Bono's pixilated visage over the rest of the group rather than struggling to frame the entire combo on their giant stadium stage) to keep your attention riveted on the otherwise plain ole rock 'n' roll musicians who still, bless them, insist on playing all of their instruments. And it's hard to imagine a more enthusiastic, shirt-waving, peace-sign-flinging, wildly joyful audience than the one captured in Buenos Aires, Argentina. Still, when a band is as straightforward as U2 are on stage, busily playing — gasp! — music, it's gotta be tricky getting much ultradramatic 3-D ack-shun apart from "Viper" (Adam Clayton's bass headshot seems to be extremely close!) Bono too is obviously accustomed to delivering his performance in bold strokes so everyone in the freaking Astrodome can see it, so don't expect any subtle emotion during, for instance, "Sometimes You Can't Make It on Your Own." Nevertheless, the film comes cozily close to reproducing the U2 live experience for those who are dying to see the band but dread the arena. (1:25) (Kimberly Chun)

UNTRACEABLE What's Diane Lane doing with Ashley Judd's career? (1:45)

ONGOING

Allens vs. Predator: Requiem (1:26)

All in This Tea

(1:10)

Alvin and the Chipmunks (1:30)

Atanarjuat

(2:29)

Before the Devil Knows You're Dead Kelly Masterson's very loaded, somewhat gimmicky screenplay starts with a suburban jewelry-store robbery that goes disastrously wrong. It then starts moving forward and backward, charting the circumstances that led to the crime and the consequences that follow. We learn quickly enough that the seriously wounded employee is Nanette (Rosemary Harris), who owns the shop with husband Charles (Albert Finney) — and that the job was pulled by none other than their sons, both of whom are in severe financial straits. Andy (Philip Seymour Hoffman) is a Manhattan executive who's been embezzling from payroll accounts to fund a drug habit and trophy wife Gina (Marisa Tomei). Hank (Ethan Hawke) is a lower-rank worker at the same firm who's at odds with his ex-wife and daughter over alimony and child support payments he can't make; meanwhile, he's having an affair with Gina. It's unsuspecting Andy who has the bright idea of robbing their parents' business. What could possibly go wrong? Everything, of course, with a ripple effect that creates yet more crises after the original crime. *Before the Devil* is pretty spry work for 83-year-old Sidney Lumet (it's also the director's 45th film), and it's certainly got enough going on plotwise to hold the audience's attention. Still, it's the kind of movie whose performers do showy emotional heavy lifting that feels forced. The characters are mostly dislikeable or dumb, the relationships between them humorlessly fraught without being fully etched. The miserabilist-family and thriller elements goose each other but never feel organically entwined. Warning: this movie is rated R (in part) for "a scene of strong graphic sexuality" — the very first, in fact. Which involves massively naked Hoffman slamm'n' into Tomei from behind, for what seems like an eternity.

if there's one movie you're five minutes late for this year, make it this one. (1:57) (Harvey)

The Bucket List (1:37)

The Business of Being Born (1:27)

Cassandra's Dream Terry (Colin Farrell) and Ian (Ewan McGregor) are sibling Londoners simultaneously facing major cash needs: The former's gambling problem has spiraled out of control just as he's moved into a new house with wife Kate (Sally Hawkins). His brother's desperate to seize business opportunities that will get him away from their dad's dead-end restaurant and is infatuated with Angela (Hayley Atwell), a glam, high-maintenance actress who thinks he's rich. The struggling-along family has always benefited from the largesse of millionaire plastic surgeon Uncle Howard (Tom Wilkinson). He'll come through for them again too — but this time he has a favor to ask in return. It's the kind that (sorry, but this spoiler has been publicized everywhere) turns Woody Allen's latest into one of those "ordinary people face the horrible reality of killing someone" tale in which, invariably, "things go disastrously wrong." This uncharacteristic exercise doesn't play to any of Allen's familiar strengths, emerging less a stretch than simply a misstep. He has no feel for thriller mechanics — no surprise there. Less predictable is the film's failure to work in character terms (unlike his *Crimes and Misdemeanors*, which was more or less about the same criminal guilt). The dialogue, which makes no sense at all, grows stilted, worse the more serious it gets; the performers don't seem convinced, and we sure aren't. *Cassandra's Dream* holds the attention, but it lacks humor (worse — it has a few unintentional laughs), credibility, and tragic weight. (1:48) (Harvey)

Charlie Wilson's War (1:37)

Cloverfield I'm not gonna lie: I've sat through many a movie because it had a monster in it. I don't care what kind of monster, really. I like 'em all. So *Cloverfield* gets props for its basic story — big scary creature invades New York City! — even as it tips off *Godzilla*, any movie that desecrates the Statue of Liberty, and Sept. 11 news footage. Unfortunately, a marauding hunk of CGI ain't enough to carry an entire movie (in most cases, anyway, including this one). *Cloverfield*'s problems include its reliance on the tired *Blair Witch Project* technique of presenting the entire film from the POV of a camcorder-wielding character (soon to be nearly duplicated in George Romero's next zombie flick, *Diary of the Dead*), which results in much shaky-o-vision and instances of people yelling, "Put the camera down!" And when your protagonists are all annoying yuppie-hipster Manhattanites — director Matt Reeves and producer J.J. Abrams definitely still have some *Felicity* left in them — it's hard to care who lives or dies. I advise staying home and renting *The Host* instead. (1:24) (Eddy)

The Diving Bell and the Butterfly The upscale art-house uplift exercise of the year comes from an unexpected source: Julian Schnabel, the painter turned director whose prior movies were interesting but lacked any feel for narrative. (And who, frankly, always seemed kind of an überaffected prick.) He has made a great film from erstwhile French *Elle* editor Jean-Dominique Bauby's acclaimed memoir of his experiences after suffering a severe stroke at 43. *The Diving Bell and the Butterfly*. This is a director's picture. Actually, an artist's — Schnabel renders Bauby's odyssey in visual terms that vividly, poetically amplify both the subject's Sisyphean struggle to regain communication skills and his joy in realizing imagination could liberate him from constriction. It's weird how the women in Bauby's life — even speech and physical therapists — are insistently drop-dead gorgeous, as if female less than perfection is more than any man could or should bear. But this is still an unusually abstract narrative film that's also exceptionally accessible and moving. Damn you, Schnabel: you must be admired after all. (1:52) (Harvey)

Enchanted (1:47)

First Sunday Playwright David E. Talbert's first attempt at filmmaking is disappointing. Ice Cube and Tracy Morgan play two good friends who are driven by their misfortunes (and their illicit encounters with both sides of the law) to rob a church of its temptingly abundant charity fund. After numerous gaffes, clichés, and failed comedic efforts, the duo's ambitious plan falls through — but the two very didactically learn the values of honesty and lawful living and the advantages that sharing with the community offers. Although it's nice to see a movie that values the group instead of the individual, the only plus in *First Sunday* (and a questionable plus at that, as it borderlines ridicules homosexuality), is Kat Williams's performance as the church chorus's eccentric instructor. (1:36) (Komodore)

The Golden Compass (1:53)

The Great Debaters (2:03)

I'm Not There (2:15)

Into the Wild (2:33)

Juno As Waitress, Knocked Up, and now Juno (2:33)

Juno As *Waitress*, *Knocked Up*, and now *Juno* is totally stylish these days. *Juno* is the only film among 2007's baby-on-board crew to seriously consider adoption and settle on adoption; it's also the most sympathetic to its female protagonist. She's a high schooler, she's caustic as hell, and even if she's occasionally too much of a screenwriter's construct, it's hard not to eagerly await her next wry, preternaturally mature observation. Pitch-perfect as this pocket-size punkette is *Hard Candy*'s Ellen Page, whose breakout status after *Juno*'s release will be either matched or exceeded by that of hipster scribe Diablo Cody (director Jason Reitman already won over everybody with *Thank You for Smoking*). Sort-of couple Juno and Paulie (Michael Cera) consummate their mutual crush on a whim; cue bun in the oven. Ever the anti-after-school special, Juno faces the news with eye-rolling determination. Before long, she's plucked a yuppie couple (Jennifer Garner and

Jason Bateman) from the "desperately seeking spawn" want ads. At first entirely uninterested in getting to know her baby's adoptive parents, Juno finds herself drawn to them, especially to the dad-to-be, a failed rocker turned jingle writer whose interest in the preppers teen is maybe not entirely wholesome. Whatever — people aren't gonna go see *Juno* for its social commentary, or its take on teen pregnancy, really. This is one of those flicks with *Heathers*-like glib-clever-snarky dialogue that beg repeated viewings, memorization, and repetition. Besides a terrific script, the film also boasts a stellar cast, with Juno's parents played by Allison Janney and J.K. Simmons, and a cameo by *The Office*'s Rainn Wilson. (1:52) (Eddy)

The Kite Runner (2:07)

Lake of Fire *Lake of Fire*'s epic run time (152 minutes), prickly director (Tony Kaye, of *American History X* infamy), format (black-and-white), and relatively unannounced local release (two days at the Red Vic Movie House) might be strikes against it without even considering its topic: abortion. However, to bypass this provocative film would be to miss one of the best docs ever made on the subject. Kaye spent years making *Lake*

of *Fire*, and some of the footage — including a Bill Clinton-era protest with fake graves for "the Children of Hillary's Village" — appears dated as a result. But abortion's many complicated facets, not to mention the discord the issue inspires, remain as relevant today as ever. Kaye gathers talking head interviews with opinionated types from all sides: the religious right, propaganda-toting pro-lifers, abortion clinic workers, pro-choice advocates, Alan Dershowitz, Norma "Jane Roe" McCorvey, Noam Chomsky, and — most memorably on each end of the spectrum — fanatics who believe killing abortion doctors is justified and women who've had abortions (the procedure is shown here, in the film's most graphic sequences). As evenhanded as any abortion doc can hope to be, *Lake of Fire* may not change anybody's mind about where they stand on one of America's most polarizing issues. But it's an important film, though often hard to watch, and presents a catalogue of conflicting beliefs — all of which each bearer believes to be the only truth. (2:32) *Red Vic*. (Eddy)

Lust, Caution (2:28)

Mad Money I know a recession is likely headed our way, but the nutty dash for cash, the mania

over filthy lucre, in this sorta-feminist girl-bonding caper flick seems downright retrograde. With *Mad Money*, director Callicott Khouri appears to be attempting to re-up 1991's *Thelma & Louise* — which she wrote, unlike this much flimsier fantasy — for a soon-to-be cash-poor decade. But the only thing that saves this from all-out cliché are the performances, particularly Queen Latifah's empathetically etched single mom, Nina, drawn into the plot concocted by Bridget (Diane Keaton) to rip off the Federal Reserve bank they toil at in low-wage, low-respect jobs. Katie Holmes — as Jackie, the third wheel in this mini movie-stealing machine — manages to somewhat dispel the whiff of tabloid overexposure. And Keaton's crazed performance is sure to polarize: is the nutso gleam in her eye greed, wickedness, or both — or is she just an unpleasant, materialistic hausfrau? Further, does it matter? The ladies do throw their cash in the air like they just don't care — and as we've all been programmed to do, thanks to assorted TV commercials and now-hack movie moments. But do we give a buck, given plot holes that can swallow a Brink's truck? (1:44) (Kimberly Chun)

CONTINUES ON PAGE 62 >>

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James Thomas, "First Look" KQMD-TV (ABC)

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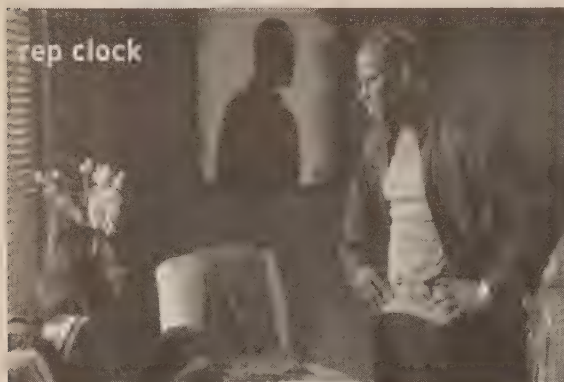
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SF 360 Film+Club hosts a sing-along of R. Kelly's *Trapped in the Closet* at Mezzanine.

Schedules are for Wed/23–Tues/29 except where noted. Director and year are given when available. All times are pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$5–20. "A Night of Music at ATA," with KIT, High Places, and Breezy Days Band, Wed, 8. "The Very Best of OpenScreening," Thurs, 8. **Adventure Poseidon, The (The Unsinking of My Ship)** (McGuire, 1988), Fri, 8. "Cinewhores": **Blonde Venus** (von Sternberg, 1932), Mon, 7:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$6–9. **Let's Get Lost** (Weber, 1988), Wed–Thurs, 7, 9:25 (also Wed, 2, 4:30). "Noir City," Jan 25–Feb 3. See first runs; for additional schedule and ticket information, visit www.noircity.com.

CERRITO SPEAKEASY 10070 San Pablo, El Cerrito; www.cerritospeakeasy.com. \$6.

Freeway Philharmonic (Skloot, 2007), Tues, 7. **CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St. San Rafael; (415) 454-1222, www.cafilm.org. \$5.50–9.25. **The Diving Bell and the Butterfly** (Schnabel, 2007), call for dates and times. **Persepolis** (Satrapi and Paronnaud, 2007), call for dates and times. "For Your Consideration: A Selection of Oscar Submissions from around the World": **Days of Darkness** (Arcand, 2007), Wed, 6:30; **On the Wings of Dreams** (Biplob, 2007), Wed, 8:45; **You, the Living** (Andersson, 2007), Thurs, 8:45. **Freeway Philharmonic** (Skloot, 2007), Thurs, 7. **Alice's House** (Teixeira, 2007), Jan 25–31, call for times.

CINEMA HEAVEN ENCORE Melt Cafe, 700 Columbus, SF; barbell64@aol.com. Free. Classic American and foreign films, Tues, 7. **CONTRA COSTA COLLEGE** John and Jean Knox Center for the Performing Arts, 2600 Mission

Bell, San Pablo; (510) 234-7104, www.lunafest.org. \$15. "Lunafest": short films by, for, and about women, Sat, 8.

HUMANIST HALL 390 27th St. Oak; www.humanisthall.org. \$5. **Reel Bad Arabs**, Wed, 7:30. **ISTITUTO ITALIANO DI CULTURA** 425 Washington, SF; (415) 789-7142, www.sfiic.org. Free. "International Holocaust Remembrance Day 2008": **Facing Windows** (Ozpetek, 2003), Thurs, 6:30. "Totò Film Series": **La Banda degli Onesti** (Mastrocinque, 1956), Tues, 6:30.

KANBAR HALL Jewish Community Center of San Francisco, 3200 California, SF; (415) 292-1233, www.jccsf.org/arts. \$12–24. "Giants of Jazz on Film": "Treasures from the Archive," Sat, 8.

MECHANICS' INSTITUTE 57 Post, SF; (415) 399-0100, rsvp@milllibrary.org. \$10. "CinemaLit: Mob Scene": **Larceny, Inc.** (Bacon, 1942), Fri, 6:30.

MEZZANINE 444 Jessie, SF; www.sffs.org. \$8. "360 Film+Club": "R. Kelly's *Trapped in the Closet* Sing-along," Fri, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50–9.50. "Introduction to Film Language," lecture by Marilyn Fabe, Wed, 3. "Jean-Pierre Léaud: The New Wave and After": **La Chinoise** (Godard, 1967), Wed, 6:30; **Bed and Board** (Truffaut, 1970), Wed, 8:30; **Love on the Run** (Truffaut, 1979), Fri, 8. **Day for Night** (Truffaut, 1973), Fri, 9. "African Film Festival": **Bamako** (Sissako, 2006), Thurs, 6:30, and Sat, 8:30; **Waiting for Happiness** (Sissako, 2002), Sat, 6:30. "Jazz and the Movies": **Sweet Love, Bitter** (Danska, 1967), Thurs, 8:40; **The Connection** (Clarke, 1961), Sun, 6:15. "The Medieval Remake": **The Trial of Joan of Arc** (Bresson, 1962), Sun, 3; **The Passion of Joan of Arc** (Dreyer, 1928), Sun, 4:30. "Experimental Documentaries": **We Will Live to See These Things, Or, Five Pictures of What May Come to Pass** (Speculative Archive, 2007), Tues, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$5–

8.50. **Lake of Fire** (Kaye, 2006), Wed, 2, 7:30. **Barbie Nation: An Unauthorized Tour** (Stern, 1998), Thurs, 7:15, 9:15. **Lars and the Real Girl** (Gillespie, 2007), Fri–Sat, 7:15, 9:30 (also Sat, 2, 4:15). **Terror's Advocate** (Schroeder, 2007), Sun–Mon, 8 (also Sun, 2, 5). **Jimmy Carter Man from Plains** (Demme, 2007), Jan 29–30, 7, 9:35 (also Jan 30, 2).

RHYTHMIX CULTURAL WORKS 2513 Blanding, Alameda; www.rhythmix.com/doggie.html. \$10. "Doggie Diner Jamboree": **Head Trip** (Law and Fleudujon, 2008), Sat, 2pm–midnight. Event also includes performances by Mr. Lucky, Bishop Joey of the First Church of the Last Laugh, SF Cyclecide, and more.

ROXIE FILM CENTER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5–9.

The Business of Being Born (Epstein, 2008), Wed–Thurs, 7 (also Wed, 2:30, 4:45, 8:50). **The Violin** (Vargas, 2005), Wed–Thurs, 9 (also Wed, 7). **The Key of G** (Arnold, 2007) with "Cross Your Eyes Keep Them Wide" (Wu, 2006), Thurs, 7, 8:40. **Alice Neal** (Neel, 2007), Jan 25–31, 7, 8:40 (also Sat/26–Sun/27 and Jan 30, 2:30, 4:30).

SAN FRANCISCO MUSEUM OF MODERN ART 151 Third St, SF; (415) 357-4000, www.sfmoma.org. \$5 or free with museum admission (\$2–12.50). "The Films of Emile de Antonio": **In the Year of the Pig** (1968), Thurs, 6:30.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$8. **State of the World** (various directors, 2007), Thurs–Fri, 7:30. **sfacg**



An FBI agent (Diane Lane) hunts a killer who broadcasts his crimes on the Internet in *Untraceable*, out Fri/25.

PHOTO BY JOHN BRAMLEY

The following is contact information for Bay Area first-run theaters. Please go to www.sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

Balboa 38th Ave/Balboa, 221-8184, www.balboamovies.com.

Bridge Geary/Blake, 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF, (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City, (650) 994-7469.

Clay Fillmore/Clay, 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level, 267-4893, 777-FILM, #154.

Empire West Portal/Vicente, 661-2539.

Four Star Clement/23rd Ave, 666-3488.

Kabuki Cinema Post/Fillmore, 929-4650.

Lumiere California/Polk, 267-4893, 777-FILM, #097.

Metro Union/Webster, 931-1685.

1000 Van Ness 1000 Van Ness, 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate, 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut, 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts, 538-3456.

Stonestown 19th Ave/Winston, 221-8182.

Vogue Sacramento/Presidio, 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany, (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville, (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Elmwood 2966 College, Berk. (510) 649-0530.

Emery Bay 6330 Christie, Emeryville, (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda, (510) 254-9060.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **sfbo**

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-David Denby, *The New Yorker*

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Karen Fragale, *Newweek.com*

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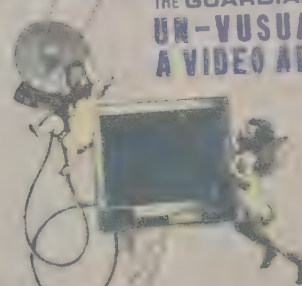
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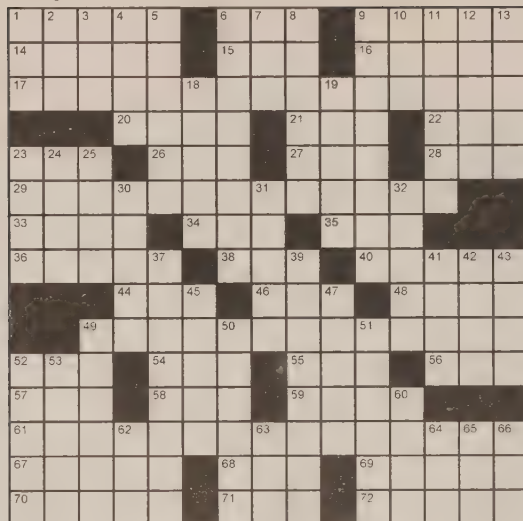
ENTRIES WILL BE JUDGED BY A PANEL OF MEMBERS OF THE BAY AREA'S DIGITAL, FILM & ARTS COMMUNITY.

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Ink Well by Ben Tausig

"Running Jokes" 1 23 08



Across

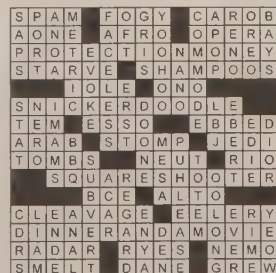
1. First name in lip-synching
6. Trap, with "in"
9. One may be sweet or wet
14. San Francisco-based creator of a popular online "list"
15. Eye care product prefix
16. Wds. that may refer to business partners
17. Piles of ballots?
20. Brian " " Kaelin
21. Jam band with a period at the end of their name
22. Summer top, casually
23. It called a strike against GM in 2007
26. Smoking alternative
27. Stage actress Hagen
28. Takes the whole bottle, perhaps
29. Exit poll figure?
33. Slimy veggie
34. Singer Sumac
35. Certain Ivy Leaguer
36. Band tacitly mocked by "Dick in a Box"
38. Soak
40. Uncanny
44. Baby syllable
46. Humanities degs.
48. Scintilla
49. Fundraiser tribute?
52. Part of wpm
54. General web address ending?
55. Backup singer's syllable
56. Prefix with peptic
57. Bambi's aunt
58. A. abroad
59. Column crossers
61. Election strategy for a former linchbacker?
67. Mosey
68. Call, as in cards
69. Adobe abodes, perhaps: Sp.
70. One may be created in Photoshop
71. Controversial cigarette additive
72. Dance, as in "Rize"

Down

1. Fin de siècle year
2. Taxpayer's shelter, for short
3. Charlie who wrote "The Art of Hitting .300"
4. Enjoy a sucker
5. Chameleon kin
6. B, bc, and bec, e.g.
7. "Foucault's Pendulum" author
8. Plus-size attire
9. Lacking baggage, say
10. Watson-Crick subject

11. People person?
12. Erupping, as a teenager
13. Biblical deliverer
18. Alibi
19. Denial with outwardly turned palms
23. Riding
24. Torah spots
25. Like some builds
30. Japanese graphic form
31. Activist Klein
32. Preschool sequence
37. Person with a lot of drive?
39. Judge's muzzle
41. One may be windy
42. Ecnie
43. Grub
45. Chip in one's two cents, so to speak
47. Hardly a populist
49. Apt to snap
50. The Devil Rays tend to occupy its basement
51. Impact noise
52. Brake, for one
53. Colonic treatment
60. Tissue type
62. Ballantine, e.g.
63. PBS benefactor
64. Sch. attended by Drew Carey and members of Devo
65. On the ____ (running)
66. Uncommon sense

Last week's solution



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double team psychic dream

JAN. 23-29

Mercury goes retrograde Jan. 28!

ARIES

March 21–April 19
 Aries, put your communication cap on. Or bonnet, or sun visor — whatever your particular communication headgear may be. You need to start laying the foundation for some real creative talking and sharing, because the time is drawing near for you to tell some truths.

TAURUS

April 20–May 20
 This week it's like you're back in high school. And to those of you still *in* high school, we're sorry. You won't be there forever. Meanwhile, y'all need to play like you're in history class and learn from the past. Your mind can't heal your anxiety without a little study, so look backward and let the lessons sink in.

GEMINI

May 21–June 21
 It's a time for crossing your t's and dotting your i's. Focus on adding the finishing touches to things in your life that are totally OK but would be even better if you brought your A game. If you've been putting it off, this is the moment to get to it.

CANCER

June 22–July 22
 We want you to be totally all about you, Cancer. Get *wicked* into yourself. What we're aiming for, in the big picture, is to get you into a state where you'll take a much-needed risk and change a relationship in a way that allows you to keep on being you.

By Michelle Tea and Jessica Lanyadoo

Award-winning writer Michelle Tea and intuitive counselor Jessica Lanyadoo have been fraternizing with fate together for the past seven years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354. Write to Double Team at lovedoubleteam@hotmail.com.

LEO

July 23–Aug. 22
 Last year was rife with losses, wasn't it? But truly, every year is. Acknowledge what you've had to let go and take a minute to really feel the grief so you can invest in a more emotionally rewarding 2008. It's not that '07 didn't have some moments for the Feelings Hall of Fame, but you can do better.

VIRGO

Aug. 23–Sept. 22
 You're so powerful, we hope you're using your energy for good, not evil — which may take conscious direction. This is an awesome week to execute plans, trust your authority, and take responsibility for not perpetuating the same old same old. Do something wildly, benevolently different.

LIBRA

Sept. 23–Oct. 22
 Get familiar with your gut instincts and more elevated place of knowing, Libra. The universe is giving you the opportunity to creatively redefine your experience of and personal expression within the realm of intimacy. It's an imperfect opportunity, but it's a chance to step up.

SCORPIO

Oct. 23–Nov. 21
 We don't know if it would ever be a good idea to make a rash, impulsive decision based on your anxieties, fears, or projections, but this week the consequences of such dipshittery are especially severe. We urge you to work against lousy impulses and toward a state of openness and optimism.

SAGITTARIUS

Nov. 22–Dec. 21
 It's like you've finally gotten the answer to a very important question, but because you don't like it, you're trying to rewrite the question to get a different response. This is like picking a million tarot cards until you get the one you want, or standing in front of an empty fridge waiting for a snack to show up. Cut it out.

CAPRICORN

Dec. 22–Jan. 19
 The best way to appreciate the people around you is to spend some quality time with yourself. This is so that when your gang comes by, all excited to hang out with you, you'll be emotionally clear enough to receive them and grounded enough to engage with them.

AQUARIUS

Jan. 20–Feb. 18
 You need to be careful. You're moving through some very deep shit and you want to make sure your personal foundation is solid. Be clear about what your truth is. Be patient. Things this heavy don't get worked out overnight.

PISCES

Feb. 19–March 20
 Not to be all riddle-me-this about it, but sometimes you've got to be vulnerable in order to really be in your strength. Right now you're toughest and most capable when you're letting yourself have a cry or communicating helplessness to someone who can lend a hand. **SPAC**



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A glossary

By Andrea Nemerson

> andrea@altsexcolumn.com

Dear Andrea:

I'm a little confused. Could you please explain all the different genders? It seems there is so much more out there than just male and female: transsexuals, he-shes, shemales ... And are hermaphrodites real? I'm most intrigued by them. Do they live as male or as female? Are they born that way? Who's who? Love,
Gender Confused

Dear GC:

OK, but you should know going in that you're setting me up for abuse from a certain segment of the genderfolk, that overearnest subset that thrives on righteous indignation. I don't know what it is about the Gender Weirdness Club that renders so many of its members both unnecessarily hostile and so shockingly humorless — you'd think living as a guy in a dress, for instance, would pretty much force you to develop a sense of humor — but if I talk about this, I *will* infuriate people, and this time I blame you. That's OK, right?

Transgender is an umbrella term. It used to be pretty much interchangeable with *transsexual*, but the latter is on its way out (too identified with men who went to Sweden in the early '60s and came back looking like very-large-footed stewardesses, I guess). Many people in the gender community now use the term *transgender* to describe anyone who does not fit readily into the "a boy is a boy and a girl is a girl, and that's that" paradigm. When I say *umbrella term*, mind you, I mean a *really big umbrella*. There's a crowd under there, from the girl in combat boots who would have been described as a tomboy in a previous generation (I was one, and it never would have occurred to me to call myself anything other than female, but fashions and perceptions change) to the aforementioned guy in a dress, with a large and oddly dressed crowd doing the Time Warp in between, including some who blur the line for kicks and others who are just trying to mess with you.

Transsexual used to be the common term, as I said, for someone described as trapped in the wrong body. Now you're more likely to hear *transman* (a man assigned a female gender at birth, later corrected by some combination of introspection and self-acceptance, gender presentation, hormones, and/or surgery) or *transwoman* (the same but vice versa). Some transfolk make a distinction between the idea of transsexuality (literally "crossing sexes") and being a (trans)man or (trans)woman: they feel they never changed genders, just other people's perception of

their gender, so they don't feel a term like *transsexual* accurately describes them. Many would probably prefer to be known as men and women, for obvious reasons, but accept or proudly bear the *trans* label.

He-she is a term from the carnival sideshow. You'd probably best just file that one away with the rest of the historical oddities if you want anyone to talk to you about this.

As for **shemale** ... I recently pissed off an earnest transperson — let's call her Ernestine — merely by answering a question about shemale porn; the writer's boyfriend was nuts about the stuff, and she wanted to know how worried she should be. Not very, I said. "Lots of people enjoy blah blah blah shemale blah ..." Blam! "No transsexual woman," Ernestine wrote, "would expose her genitals like that on the Internet." She meant to convey the fact that transwomen are not freaks and need not find work at the aforementioned sideshow, a noble sentiment and all, but the fact that they are not *freaks* does not preclude some of them from becoming *whores*. There is a huge market for transporn, and much of it does use the admittedly objectionable, if undeniably retro *amusing*, term *shemale*. Sorry, Ernestine.

And finally, you asked about **hermaphrodites**. Nobody uses this term anymore unless they're describing worms. There are lots of people born with a condition referred to as pseudohermaphroditism, but really, these ought not to concern you. The important thing to know is that there are kids born with ambiguous genitalia and others born with outward and inward sex parts that don't match. The default medical response was and mostly still is surgery, but the foundation on which that treatment was built — basically, that you can raise anybody as any gender by strictly enforcing "appropriate" pronouns, toys, outfits, and love objects — has crumbled in recent years. We hardly know anything, but we do know that most people are born with sense of their own gender; and while you can beat almost anyone into admitting anything, telling a little boy he's a little girl, no matter how insistently, will not make him a girl — it will just make him angry and possibly crazy. We are learning, finally, to take people's word for it: I'm a girl, even in combat boots, and you are whatever it is you say you are.

Hope this helps.

Love,
 Andrea

Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.

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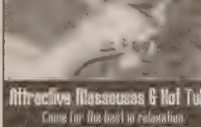
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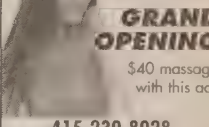
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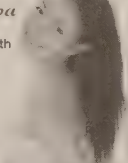
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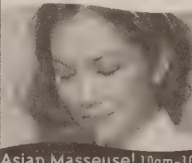
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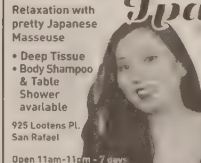
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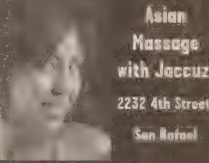
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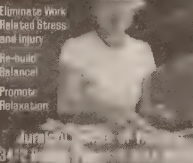
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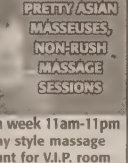


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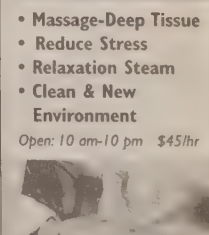
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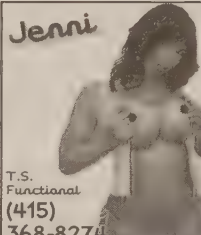
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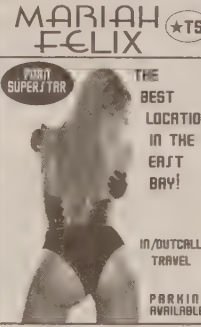
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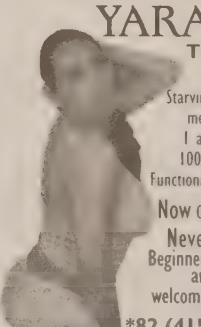
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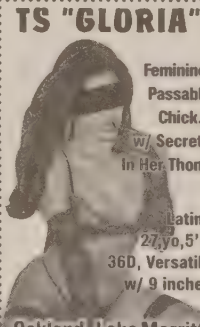
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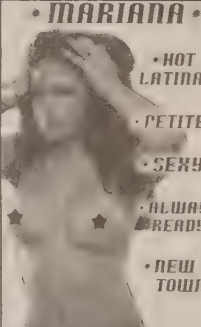
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FILE NO. A-0308194-00 The following person is doing business as **KATHE'S JEWELS**, 1109 De Haro St., San Francisco, CA 94107. Katherine L. Sproule, 1109 De Haro St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Katherine L. Sproule. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on January 2, 2008. **January 9, 16, 23, 30, 2008. L#421501.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0308197-00 The following person is doing business as **FIREHOUSE NONPROFIT DEVELOPMENT**, 4616 California St., San Francisco, CA 94118. Mary Schmidt, 4616 California St., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/2008. Signed Mary Schmidt. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on January 02, 2008. **January 23, 30, February 6, 13, 2008. L#421701.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0308385-00 The following person is doing business as **GOLDEN AGE HEALING**, 1263 16TH AVE. #4, San Francisco, CA 94122. Jimmy Lourenco Dias, 1263 16TH AVE. #4, San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jimmy Lourenco Dias. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on January 10, 2008. **January 16, 23, 30, February 6, 2008. L#421603.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0308413-00 The following person is doing business as **JESSIE'S LIGHT HOUSE**, 33 Reddy St., San Francisco, CA 94124. Lavon Smiley and Monique Miller Smiley, 33 Reddy St., San Francisco, CA 94124. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date 1/1/08. Signed Lavon Smiley. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on January 11, 2008. **January 16, 23, 30, February 6, 2008. L#421604.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0308441-00 The following person is doing business as **FRITZ HAYES**, 581 Hayes St., San Francisco, CA 94102. Santiago Rodriguez, 581 Hayes St., San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Santiago Rodriguez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on January 14, 2008. **January 16, 23, 30, February 6, 2008. L#421605.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0308463-00 The following person is doing business as **OTM SAN FRANCISCO**, 2800 Leavenworth St., San Francisco, CA 94133. Avery & Dono Enterprises Inc. CA, 2487 47th Ave., San Francisco, CA 94116. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kenneth G. Avery, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on January 15, 2008. **January 23, 30, February 6, 13, 2008. L#421705.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0308532-00 The following person is doing business as **JAN HOME**, 2423 Polk St., San Francisco, CA 94109. Jeffrey S. Holt and Kathleen A. Navarra, 4347 Pacheco St., San Francisco, CA 94116. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jeffrey Holt. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on January 17, 2008. **January 23, 30, February 6, 13, 2008. L#421702.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0308534-00 The following person is doing business as **GREEN DENTISTRY**, 360 Post St., San Francisco, CA 94108. Hamrata Patel, 35 Chadwick Ct., Millbrae, CA 94030. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/16/08. Signed Hamrata Patel. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on January 17, 2008. **January 23, 30, February 6, 13, 2008. L#421703.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **December 28, 2007.** To Whom It May Concern: The name of the applicant is: **MJSF LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 414 Jessie St., San Francisco, CA 94103-1805. Type of License Applied for: **47-ON-SALE GENERAL EATING PLACE.** Publication date(s): **January 16, 23, 30, 2008. L#421601.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **November 13, 2007.** To Whom It May Concern: The name of the applicant is: **WANG AMY HSIAOFAN**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1325 Fillmore St., San Francisco, CA 94115-4112. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE.** Publication date(s): **January 23, 2008. L#421704.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME AND GENDER CASE NUMBER RG07345121. SUPERIOR COURT OF CALIFORNIA, COUNTY OF Alameda, 1225 Fallon St. Oakland, CA 94612. PETITION OF Juanita M. Kilby for change of name and gender. TO ALL INTERESTED PERSONS: Petitioner JUANITA M. KILBY filed a petition with this court for a decree changing names as follows: Present Name: **JUANITA M. KILBY** Proposed Name: **DANTE JAVIER GIEGO MANDALA** And Gender from FEMALE to MALE. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name and gender should not be granted. NOTICE OF HEARING Date: 2/22/08. Time: 11:00 AM. DEPT. 31. Signed by George Hernandez, Judge of Superior Court on Nov. 16, 2007. Endorsed Filed, Alameda County Clerk of the Superior Court on Nov. 16, 2007. **January 16, 23, 30, February 6, 2008. L#421602.**

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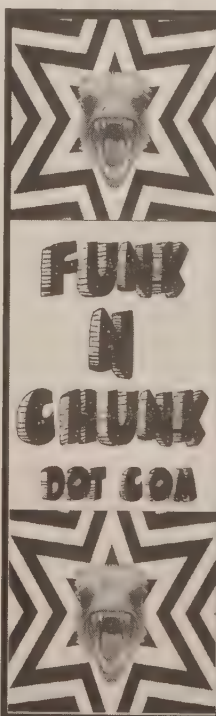
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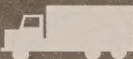
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SF, 30s, goal-oriented, caring, honest, artistic and bright, likes camping, shopping, dancing, travel, reading, the beach and much more. Seeking a good-hearted guy into the same, for friendship and possible LTR. **252261**

GOAL-ORIENTED
Friendly, caring, compassionate, mischievous SF 30s, honest, artistic, hard-working and classy, enjoys music, travel, reading, museums, dining out, walk, the beach and coffee shops. Interested in meeting a SM, for LTR. **252264**

SWEET AND SINGLE
Female, 60, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. **2434857**

HOW ABOUT YOU?
SF, 34, 50s, adaptable, caring and honest, likes dancing, traveling, museums, long drives, kayaking and more. Seeking a nice, honest guy for LTR. **252265**

CALL ME
Female, 50s, feminine, mischievous and adorable, enjoys dancing, hiking, sports and more, would like to meet a male, 50-59, for friendship and casual dating. **252266**

IS IT YOU?
SF, 55, mischievous, adorable and a little shy, health-minded and classy, seeks compatible man, with a good heart to share the good times. I like beaches, museums, coffee shops, walks and much more. **252268**

LOOKING FOR A FRIEND
Adorable, goal-oriented, caring, health-conscious, clean and neat SF, hard-working and compassionate, seeking similar friend to share museums, walks, coffee talks, fitness, hikes, good food and more. Friendships first, possible LTR. **252270**

HOW ABOUT THIS ONE?
Friendly, bright, feminine woman, 50s, honest and flexible, loves hiking, long drives, reading, hiking, music, coffee shops, night clubs and more. Seeking similar SM, for casual dates and then who knows? **252271**

> men seeking women

SEEKING STAR LADY
Tall, successful SWM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-50, for romance and LTR. **230241**

HOPE YOU'RE THE ONE
Never married white gentleman, Christian, senior, non-smoker, not abusive, and tired of being alone in Texas. I would like to meet a mid-30s or younger W/AF, slender, non-smoker, with a sense-of-humor, who's interested in a long-term relationship and possible marriage. **254246**

SWEET AND SINGLE
Easygoing SWM, 59, 6'3", 185lbs, sincere and caring, enjoys movies, walks, American history, country music, football, museum and more. Seeking compatible lady to share a little love and happiness. **252601**

HELLO OUT THERE
SM, 60, 6', brown eyes, medium complexion, 190lbs, engineer by trade, nice and down-to-earth, outgoing and affectionate, loves park walks, beaches, movies, sports and more. Seeking a good woman with like interests to share all life has to offer. Friendship first. **248837**

LET ME SERVE YOU
WM, 50s, 6'1", 220lbs, muscular, hard-working salesman, submissive and willing to please, looking to worship TV/TS or dominant females. You won't be disappointed. **248620**

COULD IT BE YOU?
SHM, 41, employed, likes dancing, movies, togetherness and more. Looking for a nice easygoing, fun SF, to share talks, casual dates, laughter and then who knows. **252695**

SWEET QUALITY LADY
SBM, 68, 5'11", N/S, Capricorn, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, humorous and honest. ISO nice looking, charming, intelligent lady 50s/60s, Virgin, Gemini, for quality time and more. **462878**

WHAT'S UP?
SM, 22, 5'7", shaved head, blue eyes, easygoing and fun, loves partying and just living life to the fullest. Seeking adventurous, outgoing, honest SF who knows how to have fun in life. **248829**

BEWITCHED, BOTHERED &...
bewildered, SWM, 60, 170lbs, 5'8", looking for soulmate to explore a possible future together, with love, respect and affection as the building blocks. **247258**

GREAT TIMES AHEAD
SM, 48, compassionate, bright, with mischievous streak, nurturing and loving, enjoys music, walks, the beach, museums, good food, reading, dancing and travel. ISO similar, sincere SF, 46-55, for possible LTR. **252063**

1 WOMAN MAN
SWM, 57, 5'7", easygoing, honest, hard-worker, good sense of humor, likes barbecues, seeking a woman, 35-50, vibrant, caring, friendship, possible LTR. **195178**

78 Y/O WM, HEALTHY WIDOWER
Handsome widower, kind, 185lbs, N/S, N/D, lives in East Bay, secure home-owner, ISO very affectionate, trim, healthy woman of means. All races open. **748620**

BUSINESSMAN ISO FEMALE
SWM, 62, 6', 200lbs, N/S, casual drinker, athletic, ISO female, any race or age, for trip, dinners, casual dating and more. **205562**

WAITING FOR YOU
SM, 46, goal-oriented, sophisticated, mischievous motivated, hard-working and classy, loves night clubs, dining, dancing, travel and fitness. Seeking similar lady, 30-39, for casual dates and then who knows? **252274**

FRIENDLY GENTLEMAN
Active SM, 60s, likes exercise music, dancing, camping, hiking, the beach, reading and more. Would like to meet a classy, active woman, 40-60, for possible LTR. **252290**

> men seeking men

SOUND LIKE YOU?
SBM, 31, 5'7", 180lbs, brown complexion, black/dark brown, D/D-free, cool, fun, enjoys attending church, time with friends/family. Seeking similar Christian man, 18-40, for friendship, sharing fun and then who knows? **249224**

NAKED IN THE SHOWER
Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. **863423**

ORAL SUBMISSION
Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. **877130**

GREAT HEAD FOR MARRIED...
straight, bi or 1st timers 35+. Mellow SWM, 52, HIV-, clean, patient, fun. Own place. No reciprocation required. Be clean, no long hair, drugs. **754037**

LEAN AND MASCULINE
friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. **866605**

STRAIGHT OR BI WANTED
Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. **897273**

CRAVING AFFECTION?
Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **862331**

STRIP NAKED
Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. **753246**

FREE MASSAGE
Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. **860940**

FOREIGN, NON-WHITE
Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **753256**

> women seeking women

GIVE ME A CALL
SBF, 30, 5'6", 150lbs, attractive, fit, intelligent, likes sports and movies, seeks ambitious, affectionate, kind-hearted, feminine, honest SBF, 21-40, for friendship, fun and companionship. **251637**

WAS OUT, JUST NOT LOOKING
Direct GHF, 40, 5', masculine, enjoys movies, shopping, walks, family gatherings, and holding hands. Seeking GHF, 27-35, feminine, HPTW, who knows how to cook Latin food, for possible marriage. **178820**

WILL IT BE YOU?
SBF, 53, soft butch, N/S, N/D, construction by trade, likes classical/gospel music, the ocean and camping, seeking a feminine SPF, 35+, who enjoys similar interests, for friendship first, possible LTR. **199073**

SERIOUS INTENT
Are you a lesbian 38+, congenial with positive attitude, active, enjoy travel? Small dogs, children? would you like a life partner and not just a one nighter or a date, then here I am. Me. Commitment-minded, optimistic, active GF, 48. **237159**

> three's company

DARK CRAVINGS?
Share your wife with me. Well-endowed black master, ISO married ladies with a bit of kink in them, who are fit and attractive, nasty and lustful, to share lots of adult fun times. **253133**

LOAN ME YOUR WIFE!
Handsome, easygoing, discreet, well-mannered, gentleman, 57, 6', 190lbs, well-hung and bi. Love to hear from hip couples. **248085**

MIXED HOT SEXY COUPLE
Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy and enjoy hot, nude occasions together. **753064**

> tv/ts

FUN TIMES
SWM, late 30s, 6'1", 220lbs, good looking, seeking girls and TSs, for good times and more. **251435**

> friends/activities

EXPLORING, HEALING 2GETHER
SM, young 30s, seeking friends of all types to explore spiritual healing and intense experiences. Let's get together. **228078**

LET'S DO OPRAH
Are you disabled and treated disrespectfully because of it? Me too! Want to talk about it? Give me a call. Lets get together, anyone? **182266**

LOOKING FOR OPTIMISM
Optimistic lady, attractive and talented in senior years, looking for counterpart. Optimistic about health, the beautiful world of nature, hobbies, friends, and most of all an outstanding sense-of-humor and interested in showing unconditional love. **135477**

> kinksters

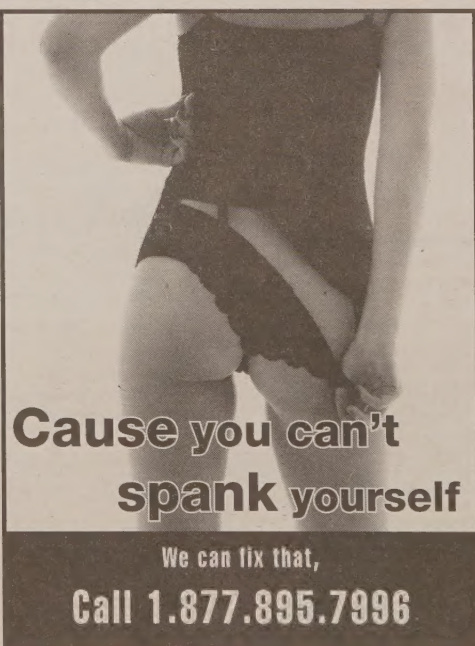
SEEKING SEXY & OLDER
Open-minded, honest SHM, 25, black/brown, tall, strong, hot, looking for lusty, sexy ladies to share lots of adult pleasure and fulfill fantasies. **253203**

I'M WHAT YOU NEED
Loving, sexy, open-minded man with strong libido and desires, seeks a passionate woman to share in adult good times and new pleasures. **250762**



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